JI 10 '22

COLOUR IN THE DRESSING-ROOM BY PEGGY O'NEIL See Page 11.

THE ERA

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COLOUR IN THE DRESSING-ROOM BY PEGGY O'NEIL See Page 11.

MISS ETHEL GRIFFIES.
Disengaged, town of tour till 30th.
Bank House, Howtown, Penrith.

MISS PHYLLIS BROUGHTON.
Address,
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'Phone, Paddington 4263.

MISS MONA VIVIAN

MISS MARIE LLOYD.
On Tour.

MISS MAIDIE SCOTT.
P.A., Magna Charta Island, Wraysbury, Bucks. 'Phone, Egham 20.

LUNE AND SHAW.
(Lena) (Howard), "Henpeck and Pecker's Return." (Copyright No. 37691.)

MISS EDNA MAUDE.
All coms., Percy Reiss, N.V.A.,
18, Charing Cross-road, W.C.

MISS FLORRIE FORDE.
'Phone: Museum 1676.

MISS HETTY KING.
"The Turrets," 17, Park Village West, Gloucester-gate, Regent's-park, W. 'Phone, Museum, 5797.

MISS KATRINA.
Spirit of Youth, Assisted by Joan
Sole Agent, Julius Darewski.

THELMA HAMILTON.
Operatic Soprano. 19, Oakbank-road, Sefton P'k., L'pool. Vac. July 3, 24, Aug. 7.

MISS IRENE SHAMROCK.
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"All In One."

MISS NORA CREINA.
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'Phone, Western 184.

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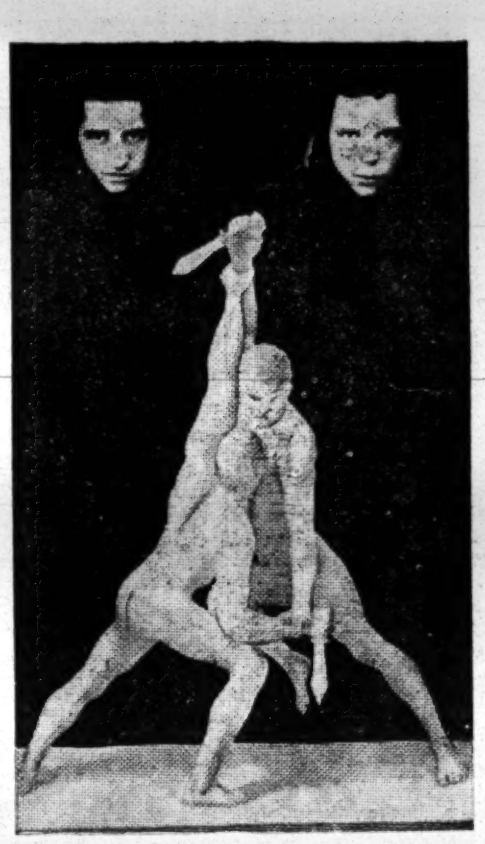

THE FLEMINGS.

Although Chas. Fleming and his partner have had a most successful and happy season of 20 weeks on the Shubert Circuit, Charles tells us that he was very glad to be back here again, and on Saturday last was given a surprise welcome back at Southampton by a party of friends who travelled from town to greet them. During their recent tour in the States they were glad to see a couple of good friends they had met on this side last season—Willie and Mamie Rolls—who arrived home early last week after their big success on the Keith Circuit. Charles and his partner resume their engagements on Jul. 10 at Manchester, and the following week will make their re-appearance at the London Coliseum.

SIR FRANK & LADY BENSON.
All communications to "Era" Office.

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"The Jeffersons" and "The Partners," on tour. P.A., Winter Gardens, New Brighton.

MR. ALFRED HARDING.
Disengaged.
50, Pelham-road, Wimbledon, S.W.19.

MR. CHARLES LAKE.
This week, P. G. T., Folkestone.

MR. NEIL KENYON.
On Tour.

MR. ADAM TOMLINSON.
L.T.V.
P.A., 96, Kingscourt-road, S.W. 16.

MR. ERNIE LOTINGA.
36, Cambridge-pk., Twickenham. 'Ph., Richmond 2514. Wire, "Lotinga, Twickenham."

MR. THORNLEY DODGE.
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'Phone, 3494 Ken.

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Coms., George Barclay.

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Presents "Symphonia."
Empire, Glasgow.

MR. CONN. KENNA.
(Kenna Bros.). 'Phone, 352 Brixton.
Grand, Hanley.

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Empire, Stratford.

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BUSINESS MANAGERS.

MR. J. H. SAVILE.

All communications,

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RONALD H. KIDD.
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149, Fleet-street, E.C.4.
'Phone: Central 7626 and Hampstead 2348.

CECIL H. COLLISON.
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Australian Tour.

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'Phone and wires, Weathersby. Gerrard 581.

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Piano.
Under new management.

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Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

COMPANIES WANTED.

WANTED, First-class Attractions only.
COUNTY THEATRE, BEDFORD.
July 17, 24, 31, Aug. 14, 28, Sept. 11, 25, Oct. 16, 30, Nov. 20.
GRAND THEATRE, LUTON.
July 10, 17, 24, Aug. 21, Sept. 4, 18, Oct. 2, 23, Nov. 27.
NEW THEATRE ROYAL, INVERNESS.
Big Attraction Required, Musical preferred, Sept. 18 (Sports Week). Also Vacant, Aug. 28, Oct. 23, 30, Nov. 6, Dec. 4, 11, 18, Jan. 22.
E. G. FALCON, Fort Augustus, N.B.

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WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE, Oct. 2, 9, 23, Nov. 13.
GAIETY THEATRE, HASTINGS, Oct. 9, 16, 30, Nov. on.
PLEASURE GARDENS, FOLKESTONE, Oct. 2, 23, on.
PALACE THEATRE, RAMSGATE, Sept. 4, Oct. 9, 16, 30, on.
THEATRE ROYAL, WORTHING, July 20, 21, 22, 31 (3), Oct. 2, on.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply 52, Shaftesbury-avenue, W.1. Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions for July 24, Nov. 6, 13, Dec. 4 on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WANTED, first-class Companies.
Twice-Nightly.
READING, July 24 and 31.
CHESTER, July 24.
NORTHAMPTON, July 24 and 31.
Good Revues write in.
MILTON BODE, County Theatre, Reading.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Cyril Maude, "Quality Street," Irene Vanbrugh, "The Lady of the Rose," "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

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FIRST-CLASS COMPANIES.
Musical Comedy, Revue, &c. For First-class theatre in Scotland.

Send date, terms, and full particulars to THE SECRETARY,
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WANTED, the Biggest Attractions Touring, July 10, 17, Aug. 28, Sept. 4, 11.
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Lyceum Theatre, W.C.

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The Premier Theatre of Lancashire.
One of the finest Theatres in England.
One of the Largest Stages.
Draws on a six miles radius.
No. 1 Companies only entertained.
WANTED, Aug. 28, re-opening date, Sept. 18, Dec. 11, Jan. 29, Feb. 12.
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Certainty only for this.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

VICTORIA HALL SUNDERLAND.
Under the management of Robert Courtneidge.
WANTED, Attractions.
Only vacant dates August 7 and September 18.
Apply
ROBERT ARTHUR,
32, Shaftesbury-avenue, W.1.

THEATRE ROYAL, LINCOLN.
WANTED, good Twice-nightly Attractions, July 3, 10 (?), August 17 (3), 21st (?).
Address, F. KING.

WANTED, Companies, July 17, 18, 19, 24 (week), Sept. 11, 12, 13, 21, onwards. HUMPHREYS, Coliseum, Aberystwyth.

WANTED, latest London Successes, Musical Comedies especially, for principal music hall tours. Immediate dates and autumn.
Also good London Musical Show for big hall, Scotland, Aug. 28. Share or salary.
Full date sheets and lowest shares. HORSFIELD'S AGENCY, Office 21, 26, Charing Cross-road, W.C.2.

THEATRE ROYAL, ALDERSHOT.
WANTED (twice nightly), first-class Attractions, Aug. 14, 28, Sept. 11, Oct. 2, on, with exceptions. JACK GLADWIN, Empire, Kingston-on-Thames.

WINTER GARDENS, NEW BRIGHTON.
WANTED, a Very Big Attraction, for Aug. 7.
(Bank Holiday Week),
so that Mr. Owen Nares can transfer his date. Many thanks to several Managers for offers.

A. DOUGLASS.

ISLE OF WIGHT CIRCUIT.
WANTED, good company, Sept. 4 (to oblige "The Faithful Heart").
One of the Cream Dates.
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THEATRES WANTED.

KATHARINE MORRIS
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"LOVE AMONG THE PAINT POTS."
By arrangement with Reandean.
Also a
REPERTORY OF HIGH-CLASS PLAYS.
Can arrange one or two weeks, or change mid-week if desired.
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a Repertoire of Selected Plays, including
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Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
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WANTED,
Monday Next,
to precede Plymouth.
Also July 17 and 24, to precede London.
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"WELSH FOLLIES OF 1922."
One of the Greatest Vocal and Comedy Concert Parties Touring.
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Maurice Every, Renowned Operatic Baritone.
Don't miss this Great Attraction.
Wire for Monday,
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'Phone, 2284.
Wires, "Zalko," Cardiff.

WANTE, Theatres, onwards,
"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
July 10, 17, 24, onwards, to follow Hippodrome, Liverpool, and Hippodrome, Portsmouth.
Alexandre Dumas' Masterpiece,
"MONTE CRISTO."
Wanted, July 17, 24, 31, onwards.
"IT IS NEVER TOO LATE TO MEND."
Wanted, July 24, 31, onwards.
"HER MARRIAGE BELLS."
By Andrew Emm.
Wanted, Aug. 7, and onwards.
"ON HIS MAJESTY'S SERVICE."
Wanted, July 17, 24, onwards.
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Wilfred Shine in his original character.
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Printing can be sent in 2 hours.
Only vacancy for many months.

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"THE VERY IDEA."
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WANTED, for following Splendid Attractions:—
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WANTED, July 10, 17, 24, 31, and Autumn.
"ZAZA."
Miss Edith Lester Jones and Mr. Heaton Grey. Entire Production Carried.
Apply, HEATON GREY, Queen's Theatre, Leeds. Next week, Metropole Theatre, Bootle, Liverpool.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Ladies accustomed to taking small parts.
3 Elderly Ladies, tall and good figures.
3 Elderly Ladies, short and fairly stout.
3 Elderly Ladies, tall and fairly stout.
3 Young Ladies, tall, thin and pretty.
The above wanted from July 12 to 29, daily 3 to 4. Apply, before 11.0, VIOLA, Court Dressmaker, 18, Albemarle-street, Bond-street, W.

WANTED, Leading Lady, Leading Man, and others to complete cast for special week, to open July 10, "A WOMAN OF NO IMPORTANCE." Apply, BERT E. HAMMOND, Brixton Theatre, S.W.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

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WANTED Known. Young members of the Profession finding progress difficult are invited to meet to consider a co-operative scheme (limited company) now formed to provide opportunities, advancement study, exhibition, acting, and the formation of a Stock Company. Free members agency, &c., and as may be decided. No personal outlay. For interview write The SECRETARY, The Studio, 30, Gloucester-crescent, N.W.1.

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WANTED, by FRED FIELDS, Comedian. Producer: FLORENCE LEWIS, Comedienne, Pianist, assist. Vacant C.P. or Halls. Wire, 7, Oxford-terrace, Paddington, London, W.

WANTED, immed., by Char. Com., O.M., S.M., Carp., Scenic. Ex. refs. Life exp. Stock. Drama, Revue. Wife Dancer, Chorus. Both young, refined, tall. Res. or Tour. Workers. Wire, TERRISS, Pal., Tynemouth.

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WANTED Known, Artists who know the parts for undermentioned, for eight weeks' Touring Pantomimes, commencing Dec. 25, 1922:—

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"GOODY TWO SHOES." — A Johnny Stout (Low Comedian), a Cat, Second Boy and Girl, and Troupe of Dancers.

Write (ladies' photos and stamp), with salary required and recent particulars,

WILL DALTON'S AGENCY,
57, Parsonage-road,
Withington, Manchester.

MUSIC HALL ARTISTS WANTED.

HIPPODROME, WISBECH.
Proprietor and Manager:
MR. HARRY BANCROFT.
WANTED, Good, Refined Acts, for Oct., onwards. Apply, Sole Booking Agent, TOM PACEY, 23, Ryder-street, St. James's, London. 'Phone, Regent 6531.

PALMADIUM, PALMER'S GREEN.
WANTED, Good, Refined Acts, for Sept., onwards. Apply, Sole Booking Agent, TOM PACEY, 23, Ryder-street, St. James's, London. 'Phone, 6531 Regent.

WANTED Known.
Yeadon Carnival, Saturday, July 22, 1922. Twenty minutes' Entertainment. Contest open to individuals or troupes: 1st prize, £5; 2nd prize, £3; 3rd, £2; and £1 consolation prize for best and unsuccessful. Entries to be made to T. LONNERGAN YEADON. Entrance fee, 2s. 6d., to be returned to all performers.

WANTED, Big Gala Acts.
AUGUST BANK HOLIDAY.
Full particulars and terms.
CAPT. CLAYTON,
"Woodlands," Waltham Cross, N.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, CARELO, Foot Equilibrist, Comedy. For vacant dates, 17, Parkfield-avenue, Rusholme, Manchester.

WANTED, Monday, also 10th, DAVE GODFREY, assisted by DORA, in their latest laughable success, "Magical Nonsense," a novel magical interlude. Wire, 27, West-square, London, S.E.

WANTED, Monday next, THE BELLINIS, Sensational Equilibrists and Daring Aerial Gymnastic Speciality. Also vacant July 10, 17, 24, 31. Wire for Monday to 102, Elizabeth-street, Blackpool.

THE THREE KOBES.
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Real Speciality Japanese Entertainers.
WANTED, July 10, 17, 24, 31, and Aug. 14, 21, 28. Address, 2, Windsor-street, Hanley, Staffs.

WANTED, dates by ATLAS-VULCANA GIRLS. Best of all speciality. Tops or 3 star turns for Pictures. Gosford Lodge, Fulham.

WANTED, Few Immediate Dates, share or salary, CHARD'S CANINE WONDERS and Educated Pony (27in. high). Sensational act. Parade, Palace, Scunthorpe.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the high rope. An ideal gala attraction. July 1, Wilmslow Gala, Cheshire. For terms, 98, Peel-street, Rochdale.

WANTED Known, NEDDY VOKES, Musical and Talking Clown, Entrées, &c.; at liberty. P.A., 3, Forestreet, Kilmarnock.

MUSICIANS WANTED.

WANTED, Pianist-Conductor, to deputise, pic. and var., for two weeks, commencing July 17 (Mon.); own library. Write lowest terms to L. G. SHRINE, Mus. Dir., 74, Tilehouse-street, Hitchin, Herts.

WANTED, Leader, to Open on July 10. Permanency. A.M.U. terms. Apply, giving particulars, salary, &c., to MANAGER, Hippodrome, Exeter.

WANTED, First-class Leader, to Deputise for a fortnight, commencing Monday, July 10. Apply, with instrument, Thursday, 11-12 a.m., Queen's Hall Cinema, Cricklewood, N.W.

WANTED, through disappointment, first-class Leader; twice-nightly varieties; M.U. members only. State branch and number, age, references. Open Monday next. PARKS, Hippodrome, Coventry.

WANTED, a really fine young gentleman Violinist-Leader for London. Apply Thursday. MADAME MAY WALTERS, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Violinist-Leader; must be good. Audition Wed. (to-day), 11 o'clock. MUS. DIR., Empress Picture Theatre, Upper-street, Islington.

WANTED, Violinist, to demonstrate the "Violin Tunometer." Not merely an adjuster, a complete tuning device, with thumbpiece. Sample sent without obligations. WILKINS, 30, Cardiff-road, Luton.

WANTED, Violins to give services for experience in Cinema Orchestra in town. Box 604, "The Era."

WANTED, experienced Cinema Violinist, 2 days weekly (Sat., Sun.); good tone essential; solos, &c. MUS. DIR., 5, Parade, Wells-road, Sydenham.

WANTED, for Twice-nightly Theatre, Violin, and Leader; good tone essential. Also 'Cellist. State experience, terms, for permanent engagement, to Box 591, "The Era."

MUSICIANS WANTED.

WANTED, Musicians, at First-class Variety Halls.
Leeds Empire, First Cornet.
Edinburgh Empire, 'Cellist, also First Violinist.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, good Trombone, for season; pitching band; orchestral experience; share or salary. COOPER, Old Manor House, Exmouth.

WANTED, lady 'Cellist, for Trio, mid July; café season; South Coast; apartments provided free; no food. Lowest terms for 5 hours daily, 2 hours Sunday. Letters only. MUSICIANS, 38, Craven Hill-gardens, W.2.

WANTED, 'Cello, Cornet, July 17, 8 weeks, of 24 hours; East Coast. Terms, &c., age, M. D., 11, Crescent-road, Sheffield.

WANTED, 'Cellists to demonstrate the "Cello Tunometer." The old-fashioned peg jerks to somewhere near pitch. The C.T. tunes dead. Sample sent for free trial and returnable without obligations. Also "5th String Adapter." WILKINS, 30, Cardiff-road, Luton.

ILKLEY MUNICIPAL ORCHESTRA.
WANTED, commence July 15, 6 weeks or longer, 'Cellist (lady or gent.); Solos if required; first-class artists only. 84, King's-road, Harrogate.

WANTED, first-class 'Cellist, for hotel near Margate, commencing July 15; summer season; experienced in Tavan and dance music; audition essential; interview by apointment only. ZELBA, 107, Highbury New Park, Highbury, N.

WANTED, 'Cellist, Cinema, S.W. London. State age and salary required, evenings only. Also Cornet. Box 609, "The Era."

WANTED, a first-class Lady Organist for Café, to start Saturday. Apply, 12 to 1, GRAY, 12, Archer-street, W.1.

WANTED, Portable Organist (male), to join instrumentalist and vocalist for busking. Box 610, "The Era."

WANTED, Pianiste (lady), for trio; South Coast café; 8 weeks; 3 hours daily, 6 days. Ref. and lowest terms, 8, York-road, Maidenhead.

WANTED, for cinema, brilliant Orchestral Pianist; 2 mats and evgs., £4 15s. Only first-class men apply. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, to open Monday next, first-class Solo Pianist; must be used to variety or useless. Wire or write, PITT, Sherbourne House, Usk, Mon.

WANTED, first-class Pianist for hotel near Margate; commencing July 15; summer season; experienced in Tavan and dance music. Audition essential. Interview by appointment only. ZELBA, 107, Highbury New Park, Highbury, N.

WANTED, Trio, Piano, Violin, 'Cello, country cinema, near London; permanency; six evenings. £9. Box 592, "The Era."

WANTED, good Trio (Violin lead, must fit pictures well). Also Trap Drummer. Audition Thursday, 11 a.m. Victory Cinema, Tooting, S.W.

WANTED, Flute, Oboe, Clarinet, and Bassoon for Second Black Watch, now returning home for long term home service; single men preferred. BANDMASTER, Austing, Perth.

WANTED, Viola, 'Cello, Bass, Oboe, Cornet, Drums, and Tymps., to attend rehearsal on Thursday, 29th, 7 p.m. prompt, at Duke of York, Horn-lane, Acton, W., for audition. Only those residing within easy riding distance entertained.

WANTED, Cornets, Euph., E-flat Bombardon, for pitching band, touring South Coast and West England. Letters only, BANDMASTER, 52, Lynn-road, Balham, S.W.

WANTED, to Open July 10, Conductor-Leader-Repet. Second Violin, Viola, Bass, Flute, Clar., First and Second Cornet, Trombone Drums. Must be used to high-class variety. Strict attention to business essential. Apply, Hippodrome, Rochdale.

WANTED, one Solo Clar., one F. Horn, one Cornet, one Trombone, one Bass, for Band, 2nd Lon. Regt. Apply, 9, Tufton-street Westminster, Thursday, 8 p.m., with instrument.

WANTED, Brass Players, for stage production, Euph., Trombone, Cornet (knowledge of trumpet). Age, height and lowest terms, Box 595, "The Era."

BANDMASTER GUY AND HIS BAND.
WANTED, 150 Musicians, all instruments, for Fêtes, Galas, Garden Parties, Seaside Engagements, &c. Letters only. Stamp reply. No callers. 12, Little Pulteney-st., Piccadilly, W.

WANTED Known.
THE LONDON MUSIC LENDING LIBRARY.
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WANTED, a few First-class Leaders, Pianists, 'Cellists, and Contrabassists to register for Liner Orchestras; audition necessary. Apply, MESSRS. C. W. AND F. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950

WANTED, good Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-st., W.C.2.

WANTED, Songs and Pianoforte Music for Publication. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED Known, whatever you want we supply; songs and poems, any description to order. MARSDEN'S, 124, Albert-road, North Woolwich

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox Incidental Music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

WANTED Known, MUSIC ON HIRE.
U cannot do better.
U will be satisfied.
U will always be up-to-date.
U will be with the film.
Orchestration, Copying, and Transposing.
CINEMA MUSIC LIBRARY,
25, Seaford-road, London, W.13.

WANTED, Violinists in London wanting lessons at professional prices from practical man, with certificate from great master, to write Box 587, "The Era."

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), cinema, café, &c. Lowest terms. M. W., 13, Ellington-street, Barnsbury.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W. (3 minutes from Westbourne Park Station.) 'Phone, 5902 Hampstead. Licensed by London County Council.
Lessee & Manager: Wilfred E. Boycott.
Orchestral Classes Conducted by MISS MAUD RISELEY, A.R.A.M., Musical Director of Broadway Gardens Cinema, Walham Green, S.W.
WANTED Known.
These classes, conducted daily, provide excellent tuition and coaching for all instruments with a view to obtaining engagements in cinemas, restaurants, cafés, &c. Music lent for home study. Drums on the premises and coaching for jazz or classical works. Violin and piano lessons given. Over 40 pupils now fulfilling good engagements in town and seaside.
A Good Opportunity offers for Church Organist to obtain practice with Cinema Orchestra.
Deputies and Orchestras provided at shortest notice.

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WANTED Known, yearly clearance Sale of Music in stock. Small Orch. from 6d.; Trios from 4d. No lists. Send 2s. 6d. for sample parcel. HOWARD & CO., 19, Percy-street, London, W.1.

WANTED Known, THE MOVIES LENDING LIBRARY, cinemas, cafés, Mons. and Thursday, 10.30 to 1 o'clock, or appointment. 164, Queen's-road, Bayswater, over Peepshow.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. SPEARING, 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country: weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d., carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

MUSICIANS' WANTS.

WANTED, Engagement by JULES GUITTON, Mus. Dir., 51, Fairland-road, E.15.

WANTED, by LAWRIE OWEN, Musical Director, Composer and Orchestrator, 14, Ethel-street, Northampton. Disengaged for first-class Revue, Musical Comedy, Theatre, or First-class Varieties.

WANTED Known, HARRY RICHARDSON, Mus. Dir., disengaged. 28, Union-street, Market Rasen.

WANTED, by RICHARD ILIFFE, Mus. Dir., and Composer of "Oh, I" Co., through termination of tour; arranger and chorus trainer; baton, piano; mus. com. or revue; at lib. July 3. This, 24, Rumford-street, Manchester. Next, 10, Walton-road, Liverpool.

WANTED, by Musical Director, Engagement; has quartette or more at liberty; extensive, high-class library; experienced in all lines; splendid references; terms moderate. Offers to MUSICAL DIRECTOR, 19, Glazbury-road, Baron's Court, W.14.

WANTED, by exp. Conductor-Pianist, Composer, Arranger, Resident Engt. ROLAND ALLEN, 110, Caerleon-road, Newport, Mon.

WANTED, by experienced lady Violinist-Repr., Seaside Engagement; free July 17; done same 6 seasons. Apply, Box 597, "The Era."

WANTED, cinema engagement by Violiniste, Repet. (lady); London only; would deputise. V. C. 4, Chepstow-crescent, W.11.

WANTED, Engt. by Violinist (Rep., can lead when required); cinema or café; exp.; good tone. A. F. BLANE, 20, Loraine-road, Holloway, N.7.

WANTED, engagement by Repet. or Second, July. VIOLINIST, 56, Westborough, Scarborough.

WANTED, Engt., by Experienced Violinist (repet.). Good tone. Can lead when required. 25, Sunbury-mansions, Shoreditch, E.2.

WANTED, Engt., by Violinist, Repet. or Second; expd. and reliable. Ex. refs. H. FOREMAN, 45, Bailies-causeway, Hamilton, N.B.

WANTED, Engt., Rep. or First Violin; dep. or perm; S. London dis. only. 196, Canterbury-road, Croydon.

WANTED, Engt. by Rep. Violin (young man); exp.; any bus. F. L., 26, St. Margaret's-road, Barking.

WANTED KNOWN, LEADER VIOLINIST AND PIANIST, OPEN IMMEDIATELY, FOR FIRST-CLASS CINEMA, HOTEL OR CAFE; 10 YEARS' CINEMA, HOTEL EXPERIENCE; FIRST-CLASS MUSICIANS; LARGE LIBRARY; EXCELLENT CREDENTIALS. OFFERS, LEADER, 8, FLEXBURY PARK-ROAD, BUDE, CORNWALL. DISTANCE NO OBJECT.

WANTED, Engt. Violiniste-Leader and Pianist (two) or Trio (Violin, Piano, and 'Cello); experienced cinema, café, or hotel; large library, over 2,000; at liberty; any distance. Reasonable terms to HAMILTON, 41, Woodview, Bradford, Yorks.

WANTED, engagement, First Violin (Leader or Reptr.); long experience cinema, variety, café, &c.; excellent refs.; would deputise. A. D. GOODYERE, 58, Waterloo-road, S.E.1.

WANTED, seaside Engt., first-class Leader and Solo Violinist; café, dancing, or cinema; exp. any business. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, BY A FULLY EXP. LEADER AND PIANIST (LAST 5 YEARS WEST END), JOINT SHOP, SEASIDE OR PROVINCES, WITH ANY SIZE BAND; EX. LIBRARY; PICTURE FITTING SPECIALITY; AT LIB. THROUGH DIS. LEADER, 54, RODEN-ST., HOLLOWAY, N.7.

WANTED Known, Violinist-Leader disengaged; any capacity, any bus. E. S. C., 29, Norwich-street, Cambridge.

WANTED, Engagement by first-class Leader (violin), for cinema or hotel, &c.; have just finished 3 years' contract; can supply orchestra if wanted; splendid library of 6,000 numbers; can open at once. H. STEVENS, 66, Sandringham-road, Dalston, E.

WANTED, by Violinist (Leader), engagement with Orchestral Pianist; up-to-date library; experienced men; good references; moderate salary; deputise or permanency. Write, C. J., 4, Ferme Park-road, London, N.4.

WANTED, Engagement by first-class Violin-Leader; experienced all lines. VIOLINISTE, 4th Floor, 48, Rupert-street, Shaftesbury-avenue, W.

WANTED, by Violin-Leader, highly experienced, brilliant performer, library, immediate Engagement. 36, Catherine-street, Liverpool.

WANTED, by Violinist (Leader), engagement with Pianist; good library; reliable men; references. Reasonable terms. Box 589, "The Era."

MUSICIANS' WANTS.

WANTED, by Lady Violinist, A.R.C.M., Engt., First or Second; any bus. Disengaged July 28 to Sept. 9. (Or as Pianist-Accompanist.) Pars., Box 514, "The Era."

WANTED, re-engt. by first-class Violiniste and Pianiste (ladies); ex.; any bus. TERRETT, 37, Alexandra Road, South Shore, Blackpool.

WANTED, Engt., exp. Violiniste; trained Continent, pupil of Joachim; exp. Tavan; any distance; would deputise; coast preferred, not essential. THORPE, Alexandra-rd., Heathfield, near Eastbourne.

WANTED, engagement by Violiniste; well experienced. MISS LIZZIE MATTHEWS, 230, Croxted-road, Herne Hill, S.E.24.

WANTED, Engagement by Violiniste, silver med. R.A.M., L.R.A.M.; pupil of Sauret; excellent library; pictures well fitted; would deputise. MRS. RICHARDS, 7, Dupras Hill-road, Croydon.

WANTED, Engagement by Violiniste, exp. Cinema. Address, HOWELL, 129, Selhurst-road, S.E.25.

WANTED, by exp. Violinist, deputising, July 3 to 29; any bus. CHERRY, 8, Sheep Street, Northampton.

WANTED, engagement by known Violinist; thoroughly experienced (West End); good sight reader; any bus.; extensive library; can open immediately. VIOLINIST, 149, Uxbridge-road, Shepherd's Bush, W.12.

WANTED, Engt., in London, by Violinist. Cinema preferred. Can lead if necessary. Would deputise. Write, making appointment for audition, F. A. JOHNSTON, 79, Driffield-road, London, E.2.

WANTED Known, Engagement by Violinist; experienced all lines; young; refs.; can open immediately; recently granted official concession for advertising the most unique and romantic experiences; would suit small, high-class cinema; London only. Address, VIOLINIST, 18, Grove Park, Bury St. Edmunds.

WANTED, engagement by experienced Violinist; any business; can open immediately. 21, Norbury-cres., Norbury, S.W.16.

WANTED, engagement as First Violin at once; any business; experienced; good references; abstainer. VIOLINIST, 40, Portland-street, Runcorn, Cheshire.

WANTED, by expd. Violinist, engt., Rep. Mod. salary. B. RICHES, 136, Lymington-ave., Wood Green, N.22.

WANTED, Engt. by Violinist (Soloist) and Pianist (M.D.) with library; exp. all lines; good readers; reliable; terms moderate; real workers. Address, Box 600, "The Era."

WANTED, by Violinist, male, young, engagement as Rep. in London cinema; good tone. Small salary for perm. 24, St. Olaf's-road, S.W.6.

WANTED, engagement, French Horn; can double Second Violin; at lib. Monday. WILKINSON, Carl Rosa Opera Co., King's Theatre, Hammersmith, W.

WANTED, Engagement, at Home or Abroad, by Good French Horn Player. Would accept any business. Box 577, "The Era."

WANTED, by T. O. NOLAN, Cornet Trumpet, first-class engagement; through closing; cinema or coast. Pars., 917, Garscube-road, Glasgow.

WANTED, Engt. by good, exp. Solo Cornet; steady, reliable; any business; ex. refs. CORNETTIST, 37, Brook-street, Hull.

WANTED, by Cornettist, exper. all lines, anywhere, or deputise. Audition if required. ANGEL, 137, Hainault-avenue, Westcliff, Essex.

WANTED, engagement by Solo Cornet and Trumpet; exp. all lines; ex. refs. CORNET, 16, The Circus, Greenwich, S.E.10.

WANTED, Engagement by real Solo Cornet; first-class; experiences all lines; would deputise; town or seaside. Address, CORNETIST, 90, St. Olaf's-road, Fulham, London.

WANTED, good Engagement or Deputising by brilliant Solo Cornet, combining saxophone. GROSSMAN, 10, Goldhawk-road, Shepherd's Bush, W.12.

WANTED, Engagement by first-class experienced Solo Cornet; transposer; highest refs. Address, CORNETIST, 50, Bark-street, Bolton, Lancs.

WANTED, season engagement, First Clarinet, high or low pitch; Double Saxophone (E flat alto). Good offers only. G. J. BREWSTER, 67, Stimpson-avenue, Northampton.

WANTED, Engt. by Clarinet; experienced all lines; any business; will deputise. GEORGE, 11, Convent-gardens, South Ealing, W.5.

WANTED Known, first-class Clar. at liberty; season or permanency. SWIFT, Empire Theatre, Preston.

WANTED, Clarinet Engagement, Solo or First; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, Engagement by experienced Clarinet; any business; will deputise; high or low pitch. CLARINET, 12, Fransfield-grove, Upper Sydenham, London.

WANTED, Engt. by Double Bass (five-string); BRILLIANT EXECUTANT. Smart appearance. Excellent refs. Thoroughly exp. Classics or jazz. WILSON, Imperial Picture House, West Bromwich.

WANTED Known, disengaged, Double Bass or 'Cello; any bus. H. E. C., 10, Portugal-street, Cambridge.

WANTED, Engt. by thor. exp. Double Bass; cinema, café, or var.; first-class refs.; smart appearance; powerful tone. Box 583, "The Era."

WANTED, Engagement, Double Bass (5-string); any bus. Best of experience in Tavans, &c. Excellent refs. Abstainer. BASSO, 53, Lower Bristol-road, Bath.

WANTED, by Double Bass (late R.A. and Carl Rosa); reliable refs.; any bus. SIMPSON, 17, Sutherland-terrace, Pimlico.

WANTED Known, Double Bass, at liberty, through reducing orchestra; any bus. Good tour invited. T. CHAPMAN ALSOP, Elgar House, Fitzwilliam-road, Rotherham.

WANTED Known, D. Bass, disengaged; any business; evenings only; S.E. London preferred; refs. D. B., 16, Oswyth-road, Camberwell, S.E.5.

WANTED, Engt. or Deputising by young String Bass. W. B., 57, Gt. Cambridge-st., Hackney-rd., London, N.8.

WANTED, Engt., by thor. exp. Trombone. London dis. only. Accept season. SMITH, 5, Cobden-street, Greenbank, Blackburn, Lancs.

WANTED, by Trombonist, seaside Engt. with Mil. Band, or as Bass Trombone. Good refs. TROMBONIST, 90 Upper Clapton-road, London, N.E.5.

WANTED, Engagement, by First Trombone. Any business. End of tour. Liverty July 2. HAYDN LONG, Trombone, Carl Rosa Opera Co., King's Theatre, Hammersmith, London.

MUSICIANS' WANTS.

WANTED, Engt. by Saxophonist (jazz); late Palais de Danse, Edinburgh; will rehearse with good combination, or separate engagement accepted. SAX, 18, Weston-road, Chiswick Park, W.4.

WANTED, by Saxophone and Clarinet Player, engagement, Jazz Bands, &c.; seaside preferred.

Box 582, "The Era."

WANTED, Engagement, at once, tenting or other bus., experienced Euphonium or E-flat Bass. F. REDGURD, Gt. Bardfield, near Braintree, Essex.

WANTED, Cinema Engagement, by experienced 'Celliste; large tone; salary, £3. Box 603, "The Era."

WANTED, engagement, experienced 'Celliste; London or provinces; cinema, café, &c.; would deputise. MISS C., 3, Adolphus-road, Finsbury Park, N.4.

WANTED Known, 'Celliste, open to engagement; hotel, café, or cinema; seaside preferred. 'CELLISTE, 21, Beaumont-buildings, Oxford.

WANTED, Afternoon Engt., in town, by experienced 'Celliste; restaurant or cinema. Box 380, "The Era."

WANTED, Engagement by first-class Solo and Orchestral 'Cellist; thorough knowledge Tavan, Alder, Mouton, &c.; hotel, cinema, café; thoroughly exp. any business; good appearance.

COUPIER,
30, Union-street, Newcastle-on-Tyne.

WANTED, by 'Cellist, Engt., exp. variety and pictures. H. BENSON, 52, Church-green, Keighley, Yorks.

WANTED Known, first-class 'Cellist desires change; any time after Aug. 12; London or suburbs; now playing 6th year in super kinema; late R.A. Band, Woolwich; exper. all lines; audition given. Write, stating terms, to 'CELLIST, 249, Brixton-rd., S.W.9.

WANTED, engagement by experienced cinema 'Cellist; London district preferred. WANSTALL, 21, First-avenue, S.W.14.

WANTED, Engagement by 'Cellist; cinema experience; own solos; £2 evenings; N.W. or W. preferred; would also relieve piano. Box 593, "The Era."

WANTED, Engagement by 'Cellist; preference for a post where he can practice the saxophone. A. R., 17, Third Avenue, Acton Vale, W.3.

WANTED, Engt., first-class 'Cellist; solos; hotel, cinema; London or seaside; exp. any music. GREENSTONE, 66, Elgin-avenue, Maida Vale, W.9.

WANTED, Engt. by 'Cellist, through closing; exp. varieties or cinema; would dept.; M.U. 73, Elland-road, Leeds.

WANTED, Evening Engagement, by Experienced 'Cellist; £2 15s.; smaller fee considered during summer. Box 585, "The Era."

WANTED Known, Solo Oboeist, Orchestra or Military. References high, from Royal Military School of Music, Kneller Hall. Combine First Violin; could need apply. Combine First Violin; could lead if required; would deputise; either instrument. From July 13 to Sept. 7. MUSICIAN HAMMOND, 13, C Block, Royal Military College, Camberley.

WANTED, Shop, by Proficient Oboeist; good credentials; either pitch; very moderate terms. Wide experience. OBOEIST, 46, Bridge-road, West Battersea, London.

WANTED, Engt. by first-class Flautist; summer or permanent; thor. experienced any bus.; high or low pitch; highest refs.; can open at once. R. MURRAY, 2, Arch-street, Burnley.

WANTED, engagement by Flautist.
Any bus.
Open at once.
20, Fern-bank, Nelson, Lancs.

WANTED, Engt. by Flute and Piccolo, at liberty; any business; any distance. FLAUTIST, 5, Station-parade, Balham, S.W.12.

WANTED, by Flute and Piccolo, Shop, near Liverpool. Good refs. Applications state terms after seeing copies of testimonials. T. MILLER, 13, Oxford-street, Liverpool.

WANTED, Engt. by Gent. Flute and Piccolo; brilliant player; either pitch; perm., season, or dep. FLAUTIST, 46, Manor-park, Lee, S.E.13.

WANTED, Engt. by first-class Flautist, high or low pitch; any bus.; Manchester district. WOODWARD, 24, Carter-street, Greenheys, Manchester.

WANTED Known, experienced Organiste, Mustel or Reed; Pianiste, Orchestral or Relief; would deputise. EMILY A. LLOYD, 15, Benbow-rd., Hammersmith, W.6.

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The annual general meeting of the British Drama League will be held on Thursday, June 29, at 4 p.m., in the Lecture Theatre of the Victoria and Albert Museum, by kind permission of Sir Cecil Harcourt-Smith. At the close of the meeting Mr. Albert Rutherston will give a causerie dealing with the works exhibited in the International Theatre Exhibition. This will be open to members of the League only. Particulars of membership may be obtained from the hon. secretary of the League, 10, King Street, Covent Garden, W.C.2.

"DOWN AND OUT."

At Cardiff.

Play, in Three Acts, by Brandon Fleming; Produced at the Playhouse, Cardiff, on Monday, June 26.

"Down and Out," produced by Harold V. Neilson, has several dramatic moments, and is also a play which keeps the audience guessing up till the very last minute. The person "down and out" is Caramel Dodd, who, having got through a quarter of a million left by his father, finds himself early in life stranded. Deserted by his former friends, and a proved failure in all he has tried since he had to make his own way in the world, lodged in a poor top attic over an Italian restaurant in Soho, his only friends are his poor but kind-hearted landlord and wife and a penniless exiled prince disowned by an unappreciative foreign Government. His plays turned down, books refused, pictures unsold, and his mechanical invention spurned, Caramel, although a very versatile trier, is almost sick of life. The only thing which holds him to an ungrateful world is his fiancée, a wealthy girl, Mary Vernon, who still sticks to him, hoping he will at last rehabilitate himself. The final straw comes when his best girl joins the overwhelming throng who have turned against the failure, and when Dodd receives this last stunning blow the "almost" disappears, and he resolves to quit. After a rather realistic but fruitless dash with a razor he resorts to the much-used gas death, and we see him sitting beneath a turned-on bracket calmly reading while awaiting his despatch, and then comes the first dramatic moment. Suddenly springing up, he turns off the death-causing gas, opens doors and windows, and, calling loudly for his landlord and landlady and prince, he announces he has come into another fortune, and produces the very paper he has been reading to prove his statement. Act I. ends amidst a shower of congratulations from his humble and princely friends. In the following scene his former acquaintances return, and, forgetting their recent cold-shouldering, start fawning upon and flattering the prodigal. His plays will be produced, books published, etc., and all this Dodd accepts with a smiling countenance. But when the girl who has jilted him also returns, his spirit revolts, and although protesting she had returned quite ignorant of his changed circumstances, he drives her from him, classing her with all the other worthless, mercenary friends. To celebrate his new fortune Dodd invites his friends to a dinner, and, surrounded by his congratulatory speech-making guests the second dramatic moment arrives. Instead of a speech thanking them he trounces them as worthless parasites, shows them how they cringe around him again for the sake of his new money, makes the startling announcement that the newspaper paragraph was a fraud—that he is still penniless—and proceeds to finish off his delayed departure from this planet by attempting to shoot himself. Happily this is again a failure, the sudden appearance of his fiancée upsetting his plan, and the curtain rings down on a pretty reunion of the two lovers.

Apart from the two dramatic points the comedy throughout the piece is decidedly good. The prince is a character one laughs at but learns to love; the Italian restaurateur and his Irish wife are another source of endless merriment, while the company around the supper-table is made up of individual characters each a separate fount of wit and laughter. The play can be safely pronounced a success.

Mr. Dennis Neilson-Terry gave a most convincing delineation as Dodd. Calm and self-possessed, he left nothing to be desired, and held the stage finely through a long and trying part. His charming wife, Miss Mary Glynne, ably supported him as Mary Vernon, winning great applause for a sweetly rendered embodiment. A native of Cardiff, Miss Glynne was accorded a specially hearty reception. Mr. Arthur Whitby was a great success as the prince, dignified and debonair even in shabby clothes. Mr. Tony De Lungo's performance is another outstanding feature, and after an unlucky start on Monday eventually made good. Miss Ethel Lodge, as his wife, is equally deserving of praise, while Mr. C. Woodley Hulse, as the publisher Bolus, Mr. Henry Carlisle as a financier, Tobias Nation; Mr. Alexander Field as Mandeville, a theatrical producer; Miss Ellen Hare as Lydia Belgrave, an actress; Miss Laura Wallis Mills as Sybil Downstreet; Mr. Frederick Victor as her father, Sir Julius; Mr. Philip Reeves as an art dealer, and Mr. Ronald Sinclair as Reggie Berkeley, are all deserving of high praise.

SHAKESPEARE COMPANY AT CHRISTIANIA.

King and Queen of Norway Present.

The New Shakespeare Company, who were invited by the Anglo-Norse Society to give a series of special performances of Shakespearean plays at the National Theatre, Christiania, on the 21st, 22nd and 23rd of this month, have been meeting with a right royal welcome there. So great was the demand for seats that the theatre was sold out for all the performances long before the company arrived in Christiania, and they were obliged to give an extra matinée on Thursday.

The King and Queen of Norway honoured them with their presence at more than one of the performances, the plays given being "Much Ado About Nothing," "Twelfth Night," and "The Taming of the Shrew."

The New Shakespeare Company were entertained both by the British Legation in Christiania and also at the Grand Hotel on Wednesday night by the Anglo-Norse Society.

The members of the company, under the direction of Mr. W. Bridges-Adams, were the same as appeared so successfully at the Stratford-on-Avon Birthday Festival this year.

VARIETY PARS.

M.H.A.R.A.

The 1,248th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, June 21, when the following members were present:—Messrs. Harry Claff (who was voted to the chair), Fred Woellhaf, J. W. Cragg (hon. trustee), Will Titman, Alf Herald, Chas. Kasrac, Geo. French, Monte Bayly (hon. treasurer), Harry Marlow (chairman of Committee), Fred Herbert (V.P.), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Cases of refunds were considered and dealt with. Cheques were ordered to be drawn, and the meeting terminated.

Newcastle Agency.

Members of the M.H.A.R.A. are particularly requested to note that the offices in Newcastle have been transferred to the Forth Hotel, Pink-lane, Newcastle-on-Tyne, and that all communications must be addressed there to Mr. Marcus Boyle.

Thornley-Dodge's New Numbers.

Last week Mr. Thornley-Dodge produced at the Theatre Royal, Worthing, several new numbers with considerable success. "My Old Clay Pipe," by G. H. Fowler and Frank Alfred Armstrong; an excerpt from "The Old Curiosity Shop," with music by Frederick Dale; and "The Chelsea Pensioner." His skit, "A Band Episode," was much appreciated.

Pert Kelton and Sister Sue.

At the New Cross Empire, last Monday, Pert Kelton and Sister Sue, "In an outburst of Music, Dancing and Comedy," made their first appearance on this side, and judging by their reception their many original features presented by these entertainers should be very welcome here.

Maud Hughes.

Last week, at the Granville, Walham Green, Maud Hughes, the phenomenal soprano, was enthusiastically received for her delightful rendering of three numbers. Next week Miss Hughes opens on the L.T.V. at the Kilburn Empire.

LURE OF THE "TROCADERO VALSE."

Blackpool has discovered another dance lure for the holiday-makers. It is the "Trocadero Valse," a new novelty dance, which, on its first introduction at the Tower Hall Room a week ago, created a success that made even the most hardened habitue of the famous ballroom sit up and take notice. Now the "Trocadero Valse" is fast becoming the rage of the North. The valse is by the popular composer, T. W. Thurban, and the steps have been arranged by Chas. H. Daniels, President of the English Association of Dancing Masters. What these two tried experts do not know about the evolution of a real "sure-fire" winner in the way of a novelty dance is not worth knowing, and with the "Trocadero Valse" they have surpassed themselves. We understand the Tower Ballroom is making a special feature of this number throughout the season. The "Trocadero Valse" is published by Paxton's, price 1s.

COUNTRY FAIR AT OTHAM.

One of the most delightful afternoon's enjoyment was spent on Saturday last at Gore Court, near Maidstone, the residence of Commander and Mrs. Carlyon Bellairs, on the occasion of a Country Fair which was declared open by Lady Juliet Trevor.

Under a long avenue of trees, stalls, most tastefully decorated, were in charge of fair ladies, many in very charming fancy dress, disposing of their various wares in the cause of charity. The Maidstone Ex-Service Military Band discoursed charming music under the trees. In the Grand Hall of the picturesque old-fashioned house a star entertainment was given, the artists including Mr. Nelson Keys, whose songs and character impressions were delightful, while his auctioneering of theatre tickets, ladies' hats, and jumpers, caused roars of laughter. Miss Auriol Lee and Mr. Clark Smith gave an impromptu humorous interlude, and Miss Irene Russell sang "Patience" charmingly. Mr. Cecil Ramage, a powerful baritone, gave a selection of acceptable numbers. Amongst those forming the large attendance we noticed Sir Reginald McLeod, Lady Edward Sharp, Commander and Mrs. Bellairs, and a distinguished company.

"ELIZABETHAN DRAMA."

This volume, by Janet Spens, and published by Methuen and Co., Ltd., at 5s. net, is intended for the use of university students, who will certainly find within its pages full information concerning the Elizabethan drama. Its characteristics are dealt with in the second chapter, and of special interest will be found the speculative section on the Shakespeare Apocrypha, intended to suggest lines of research. Succeeding chapters are devoted to Shakespeare's famous contemporaries, Ben Jonson, Chapman and Dekker, his successors Beaumont and Fletcher, and the decadents Massinger, Middleton, Webster, and Ford. Altogether a book that will be a boon to the student, and also of interest to the "general reader."

LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"The Golden Dawn," a new musical comedy, has the atmosphere of the Near East, and is remarkable for its final act, in which the Sunrise ballet, including a realistic and picturesque fire dance, is introduced. Mr. Ian Davison, the author, plays the part of the dancing master, and enacts the principal rôle in the fire dance. Mr. Frank Hill is the dancing pupil, and sings admirably; and Miss Marie Wilson proves to be a pleasing Lady Vera. The lowly born duchess and Derby, the chauffeur, occupy the boards a good deal; Miss Cissie Thompson displays a good sense of broad comedy and plenty of verve; while Mr. Alex. Keith is a host in himself. As a comedian he is ably seconded by Mr. John E. Coyle, whose pineapple headgear and pointed delivery were laughable in the extreme.

PRINCE OF WALES. — P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—The D'Oyly Carte Opera Company is doing very well, both artistically and as regards public appreciation. "Ruddigore," revived here last year, has been given twice with marked success. Monday saw that laughable mix-up, "Cox and Box," preceding "H.M.S. Pinafore," which was performed with that abandon and gaiety which properly belongs to affairs nautical.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The Raynor Repertoire Co. continue to provide substantial fare with the human interest uppermost. "Trilby" and "The Yellow Ticket" were given during the week-end, and Monday witnessed Roy Horniman's well-known play, "The Education of Elizabeth." Miss Ennis Lawson appeared as Elizabeth Black, and concentrated attention on that engaging character, which she made a complete and interesting contrast. Mr. John Blake gave a pleasing and capable study of Harry Fairfax, and Mr. H. Wright Scaddan and Mr. T. Renaud Lockwood were quite sound as Whitby and Hankey. As Harry's sister Miss Maud Morton Powell acted with dignity, and spoke with distinction, with Miss Daisy Mitchell and Miss Isla Garnet Vayne as Blanche Macyntyre and Lily Kerr respectively in their best mood; the vanity of Reggie Hankey's wife could scarcely have been better interpreted.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—The Northern Productions present the musical comedy burlesque, "Cherry Ripe," in which Mr. Percy Johnson and Mr. Harry Rickard manage to keep the audience thoroughly engaged, with the help of the bright Sisters Perry, Misses Mollie O'Moore, and Maisie de Rene, and Messrs. Bob C. Chandler and Vic Bartlett.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—A real good act is "For Pity's Sake," a melodramatic travesty, in which Charles Withers is thoroughly at home as a sort of theatrical Admirable Crichton. The Monks of St. Bernard give their harmonious old song-scena with pleasing effect; and then there is happy Gwladys Stanley, with her Little Sunbeams, all merry and bright; Kiddy Kennedy, an engaging little favourite; Jeanette and Scott, the dancers; and De Alma, the banjoist.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Hetty King, that vivacious impersonator, reappeared and added to her reputation for real artistry. Ristori, the protean artist, and partner, introduce their combined violin and dance act, displaying much versatility; Violet King captured the audience with her instrumental solos; Percy Edgar, the society entertainer and mimic, made himself agreeably entertaining; and Dan Whitley sang songs with cheerful point. In addition, the Poppescus, in horizontal bar work, and the somersaulting Anseroules gave turns.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—"Other People's Worries," presented by Leon M. Lion, and the West End company is at this house. Ruth Maitland is the leading lady; Mr. Lion is also appearing in "The Joyous Adventures of Aristide Pujol," the curtain-raiser.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus D., Mr. T. Southworth.—"French Leave" is paying another visit, the No. 1 company including notable artists.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Bert Errol, Bert Weston, Syd. Moonhouse, Carr Lynn, Stedder and Syd. Moorhouse, Carr Lynn, Stedder and programme.

GLASGOW.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—At the top of the bill here is Mr. Robert Courtneidge's company in "Kippers and Kings," starring Peggy O'Neil, who acts charmingly, and is excellently supported by the other members of the cast. The variety turns include Gordon and Ford, A. C. Astor, Fulgora, the Joannys, and Marjorie Fulton.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Ernest Lotinga and company make a real hit in a sensational dramatic comedy sketch entitled "Bluebottles"; Cruickshank, the fool of the family, is as entertaining as he always is; while others in this excellent programme are Henry J. Conner's "Symphonia," a musical ensemble, an exquisite combination of vocal and instrumental music; The Gladiators give a skilful exhibition in "Art in Athletics"; R. W. Willey is one of the most novel of dancers; Arthur Ferriss is unanimously recalled for the artistic manner in which he delineates some clever character studies; and Jose de Moraes, the gifted Portuguese tenor.

EDINBURGH.

LYCEUM.—M. D's., Mr. F. W. Wyndham and Mr. G. T. Minshull; G. M., Mr. L. Howat; Mus. D., Mr. E. J. Rogers.—"A Butterfly on the Wheel" forms the programme here. An admirable company presents the play with distinction. Miss Ida Stratham claims chief honours for a highly dramatic performance of Peggy Admaston, her acting in the trial scene being exceedingly powerful. Mr. Vincent Sternroyd, as the Rt. Hon. George Admaston; Mr. Philip Anthony, as Roderick Collingwood; Mr. Arthur Aubrey, as Sir Robert Fyffe; and Mr. Gerald Lea, as Sir John Burroughs, contributed able studies of character to a successful representation.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. F. Fulton; Mus. D., Mr. John P. Ross.—A capital variety programme, in which Vera Wootton, a bright and clever comedienne takes premier place; Maude Carroll, a pleasant singer; The Randles, in a comedy sketch, entitled, "Subdued"; the Four Christies, in classical poses; the Brothers Evans, in a harmonising speciality; Macgregor and Hood, Scottish comedians and dancers; and Claude Williams, conjurer, also submit excellent turns.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Percy Honri, concertinist, is one of the leading performers in this week's programme. Marcelle and his unique partner provide an interesting turn, in which patient and successful animal training is exemplified; Ben Osborne and Nellie Perryer's sketch, "Seeing the Shows," affords an opportunity for clever acting; Florence Yaymen, gives an admirable performance in her impressions, and others who contribute artistic turns are Bruce Green, the well-known "dame," and Katrina and Joan, graceful dancers.

LEEDS.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. William Bayfield; Mus. D., Mr. Thomas Coomer.—Ventom Sw..'s company in the revue "All Aboard," is being presented twice nightly. This show has many pleasing features, and its success is mainly due to the excellent work of Albert Darnley, Junr., Bud Ritchie, Mike Johnson, Francis Mather, Josie Barclam-Gammon, Madge Douglas, and the 10 Red Stockings, supported by a good chorus.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Vernon Watson, in "Types I Have Seen," provides a capital mimicry turn, and occupies the premier position in an attractive programme, which includes Leipsig, card expert; Tom E. Hughes, Rab-Bag of Vanity; King and Benson, in an amusing sketch, "After the Hunt"; Wall Langtry, comedian; Marcelle De Vere, the cycling violinist; and the Five Petleys in aerial comedy.

HIPPODROME.—P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Frank Bradsell.—Miss Maud Allan is the chief attraction here in a good variety bill, contributed to by Nolan and Holt, in a pleasing musical turn; Bernhart and Young, comedians; Stan Kavanagh, novelty juggler; John Luxton, singing vagabond; Rellow, imitations, and Fred Evison.

QUEEN'S.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. G. W. Ashton.—"Zaza," is the attraction here, presented by the Heaton Grey productions, with Miss Edith Lester Jones in the title rôle, and Mrs. R. Heaton Grey, as "Bernard Dufrene."

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones; Mus. D., Mr. Herbert Holgate.—A pleasing change from the usual variety show is a musical burlesque "Don't Worry," presented by Harry Korris, and every effort is made by a good company to justify the title. The comedy and singing are features in a bright show of five scenes.

LEICESTER.

ROYAL OPERA HOUSE.—Sole O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Alfred Sutro's play, "The Builder of Bridges," is being given here by Dr. Capper and Mr. W. G. Orton, in aid of the Leicestershire and Rutland Institution for the Blind and St. Dunstan's Hostel. A capital company of principals include Dr. Edmund Capper (Edward Thursfield), Mrs. Edmund Capper (Dorothy Farringay), Mrs. Ionides, Miss Gladys Orton, Miss Beatrice McEwen, Messrs. H. Holmes, T. D. James, W. G. Orton, A. W. Jelley.

THEATRE ROYAL.—Sole L. & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—Messrs. Kimberley and Clyde Repertory Company present for the last week of their visit here a selection of plays from their repertoire, opening on Monday in "Lady Windermere's Fan." The various characters are admirably taken by a strong company, which includes Miss Annette Howard, Miss Ethel Masterson, Miss Margaret English, Miss Doris Brookes, Messrs. Dennis Clyde, Chas. M. Julian, William Cloake, Richard Ferris, and Allan Warde.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—Starring at the head of a capital variety bill is Fred Barnes, light comedian, who is as popular as ever; Harry Claff, assisted by Miss Winnie Wager, presents "Bluff King Hal"; The Three Arizonas, the tomahawk jugglers; Malvina, Russian violinist; Doust and Esdaile, in chant and chatter; Dacars and "Tomato," novel comedy animal act; Maria Crisetta, Continental dancer; and the Prince of Wales' tour in India and Burma.

PAVILION THEATRE.—P., the Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Another excellent revue, entitled "The Two Heads," is the attraction here, and is going well, played by a good company, with specialities by The Vestas, dancers; Mabel Graham, soprano; Leslie Sears, comedian; Norman Malcolm, operatic vocalist, &c.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—A good all-round company, sent by Edwin T. Heyes and Max Allen, are this week presenting the late Stanley Houghton's excellent comedy "The Younger Generation," which is staged in good style, among the outstanding characters being those of James Kennion (carefully handled by Mr. Charlton Hutchinson); Mrs. Kennion (Miss Janet Hodson); Reggie (Mr. Eric Elliott); Grace (Miss Maud E. Stoner); Thomas, the uncle (Mr. Gerald O. James); Mr. Leadbitter (Mr. Gerald D. Beaurepaire); and Mrs. Kennion (Miss Jeanie Longden).

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Albert Moore.—A strong bill is being presented here this week. Heading it is J. W. Rickaby, always welcome, who brings his latest songs and sayings; Du Calion, with his amusing ladder climbing, is as diverting as ever; the mirthful stunts of Frank Varney and Teddy Butt provoke endless laughter; some excellent juggling comes from Frank Le Dent; Holloway and Austin are a smart comedy duo; the popular Sandy Powell has new and much appreciated songs; and the well-known Mooney and Holbein please as before.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—An experiment is being tried here in the form of introducing drama for a short time. This week 'A White Man' is being presented by a talented and numerous company under the direction of Mr. Andrew Melville. A fine representation of Jim Carston is provided by Mr. Anthony C. Keith, whose handling of the part earns for him well-deserved recognition; Mr. John F. Traynor plays strongly the rôle of Cash Hawkins; Miss Mary Pemberton is the Countess of Karhill, and Mr. Herbert Leonard naturally impersonates Big Bill. Other well-played parts are those of Taby-Wana (Harry C. Robinson); Bud Hardy (Arthur T. Leonard); Earl of Karhill (Arnold Winters); and Nat-U-Rich (Miss Dorothy Edwards). Two large audiences on Monday evening showed great appreciation.

ROTUNDA.—M. Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—Here this week we are having Josh Clifton's comedy musical revue "Odds and Ends," which is giving satisfaction. Among the principals are Josh Clifton (Captain Watts); Sid Ash (Constable Maybe); Sam Boganny (Dandy-foot); and Ray Barry (Princess Nanette). Specialities are given by the X Rays.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr Harry Walker—Heading the bill are Gladys Smith and Johnnie Walker and a mascot, who give a capital high-class Scotch entertainment; Lawrence Tiller's Six Sparkling Belles have a neat turn as vocalists and dancers; Joe and Johnnie amuse greatly; Keyes and Kodey prove very funny; Tom Burton has many eccentric ways; Mike Cray is a smart juggler, assisted by Dooley; Rene Ralph provides some dainy song studies; and the always popular Flying Banvards still please with their clever gymnastic act.

MANCHESTER.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—"Old Bill, M.P.," presented by Seymour Hicks, is a big attraction here this week. A very strong company includes Capt. Bruce Bairnsfather, as Himself; Edmund Gwenn, as Old Bill; and Sinclair Coltar and Laurence Barclay as Alf and Bert respectively. The whole show (two acts and fourteen scenes) is full of action, and the Chanters Quartette and the Sisters Desmond add to the general effect. Some bright music has been composed by Norman O'Neil, Ivy St. Helier, and Ernest Irving.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hopkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Glock and Partner are at the top of a good bill here, which also includes Tom D. Newall, assisted by Francesca Gordon and Harold Dayne; George Jackley; Ethel Toms; The Three Neslos; Frank Maura; Victor Andre; and Bond Rowell, light comedian.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. E. Jones.—"Tangles," a bright revue, well presented, is playing here to good houses.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—The full bill is occupied here this week by a brilliant and amusing show, "Splinters of 1922," presented by Lew Lake. The novelty of the cast lies in the fact that all the "ladies" are gentlemen, very clever impersonators; and the whole are ably led by Hal Jones as "Splinter" and Reg Stone as "Phil."

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. Robt. Cliff Clarke.—Messrs. Maris and Stella present here the well-known successful comedy burlesque "Oh! I," of which the eccentric fun supplied by the Bros. Hanaway is the outstanding feature. Many other clever players, however, are included in the cast, notably Bert Lytton, May Garry, and Vera Elmore.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden. — Madge Douglas and Ernest Vaughan's Company are doing well here in their interesting production, "Little Biddy O'Farrell," in which the title-part is very well sustained by Madge Douglas, while in a good all-round cast Ernest Vaughan plays up excellently as Michael.

KING'S. LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—A return visit of Gar Kiddie's capital comedy production, "It," is welcomed here. Well put on, and in the hands of an efficient company, the prime amusement is supplied by Nor Kiddie in the comic rôle of Snookey. Good houses are the rule.

SHEFFIELD.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—An attractive programme is well-sustained by May Wirth, the American equestrienne, and her company, including Philo, the riding comedian, in a spectacular novelty, "Horsical Frolics"; a rich musical treat is furnished by W. H. Squire, 'cellist; Miss Lily Fairney, mezzo-contralto; and Miss Auriol Jones, pianiste; Fred Curran, comedian; Charles and Billy Hartley, versatile entertainers; the Buchanans (black and white), in a laugh scene; Mart and Pep, entertainers; and Barrett and Knowles, comedians.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. William Bingley.—The star attraction in this week's bill is the Great Carmo, in his clever illusions and Jungle mysteries, presented with elaborate scenery and bewildering effects. Variety turns are also given by Molly Butler, in character studies; Claude Anderson, the "singing conductor"; Sinclairis and Dalva, smart novelty dancers; and Eliza Norris, comedienne. The musical selection by the grand orchestra, under the baton of Mr. W. Bingley, is a special feature of the programme.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—The revue, "Buzz Along," is doing good business here. It is produced by I. Bleriot, and the company includes Sid Dooley and Alf Passmore.

KING'S.—P., Messrs. Collins and Thompson; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and Hilda Nelson, in "Gems of Melody," with Patricia Rossorburgh, pianist, and Peter Muscat, 'cellist.

EMPIRE.—P., Sunderland Palace Company; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The variety company engaged here consists of Albert Whelan, the Australian entertainer; Jack and Evelyn, in "Funland"; Vianco, tramp violinist; Rita and Rich, in a dancing scena; Jaskoe, equilibrist; Boy Ronald, juggler; and Alf. Thomas, "the Pearl of Frivolity."

"THE LONDONERS."

At Eastbourne.

This comedy in three acts by Olga Racster and Jessica Grove, which was produced at the Palace Pier Theatre, Brighton, on March 27 last, presents a vividly realistic and amusing picture of a Cockney family living in a back street in Hoxton. The ideas, manners, conversations, and general characteristics of this type of London's lower class are reproduced with much skill and fidelity to life.

An outstanding performance was that given by Mr. Frank Bertram as Bill Norris, the father; the quietly effective manner and mannerisms, the perfect Cockney dialect, without a trace of exaggeration, and the subtlety of the acting made up a character study which deserved (and obtain) the highest praise. Miss Pollie Emery, too, contributed very fine work as Sarah Norris; the shrewish Cockney wife, was presented with the cleverness and finish of an accomplished actress. Miss Celestine Bertram as Emmelina, the self-willed but lovable daughter, played with the force and sympathy which ensure complete success; Miss Daisy Cordell was a handsome Angelina, and made the most of her part. Miss Agnes Imlay was a rich, unctuous Mrs. Simpson; and Miss Peggy Klein a very individual characteristic Aggie. Mr. Richard Bird was a commendable fresh and boyish Edward; and Mr. E. Rayson-Cousens filled very ably the smaller part of Casterton, the adventurer.

IN THE SUBURBS.

"WEDDING BELL(E)S RE-TOL(LE)D."

Musical Play in Three Rings; Written and Produced by Gilbert Payne; Music arranged by A. Meredyth; Produced for the First Time in London at the Elephant and Castle Theatre, Monday, June 26.

Madge Armstrong ..... Hilda Brent
Stella Le Brunn ..... Pearl Dare
Archie Mashington ..... Harry Matto
Col. Vandyke Brown ..... James Daly
Jack Armstrong ..... Val Morgan
Constable X.O. ..... Bert James
Jenkins ..... Gilbert Ridler
Sarah Slabb ..... E. Fields
Tomkins ..... Billy Collins
Nathaniel Noodle ..... Gilbert Payne
Emeretta Noodle ..... Ethyl Errol

The Payne Productions have been uniformly successful with their "Wedding Bells," and this, the second edition (seen for the first time at the Coliseum, Portsmouth, on May 29) should prove equally suited to the taste of the playgoing public. —This "musical something" really has a tangible and interesting plot. An elderly fire-eating Colonel named Vandyke Brown, presumably a woman-hater, decides to leave his estate and fortune to his handsome nephew, Jack Armstrong, on condition he does not embark on matrimony. Unfortunately, the young fellow has already succumbed to the charms of a pretty girl, Madge, and led her to the altar. When the happy pair's outlook is roseate, a bombshell drops into the Armstrong ménage—the Colonel is to pay a short visit to his nephew! A consultation is hastily called, and servants and retainers loyally promise to help their young master and mistress in disguising the true state of affairs. Nemesis is at hand, for the uncle soon discovers they are man and wife. Very amusing low comedy scenes through the imbroglio follow, but matters are eventually put right, with the Colonel's forgiveness.

The acting is uniformly good. As Nathaniel Noodle, Mr. Payne made a hit: His quaint Yorkshire dialect and sense of humour appealed to the audience, likewise his comic ditty, "I'm a Wonderful Fellow, I Am," got home with the Elephant patrons. Mr. James Daly was efficient as the overbearing but kindly-hearted Colonel Vandyke Brown. To Mr. Val Morgan praise is due for his excellent bearing as handsome Jack Armstrong, and his capital rendering of "Golden Dreams," and (with chorus) "You Must Sing a Song of a Girl." Miss Hilda Brent made a vivacious and attractive heroine as Madge, nicely rendering "Cupid" and other numbers. Miss Pearl Dare, too, was distinctive in the "Carnival" number in costume, while Harry Matto displayed his versatility in a song, "Kissing," and in his dancing. Miss Ethyl Errol helped materially in the low comedy as Nathaniel's better-half. The brilliant dances of Joan McGuffin deserve praise, and also the terpsichorean efforts of the "Eight Merry Macs."

Mr. Meredyth capitally conducted the augmented orchestra, and kept the large chorus well under control.

"THE SKIN GAME"
At the Watford Palace Theatre.

Mr. Penrhyn Forster has brought an excellent company to present John Galsworthy's successful play, "The Skin Game." The result is a human and vivid performance of an interesting and poignant play. Mr. Ernest K. Nelson realises the conflict of the dual nature of man admirably in his temperamental rendering of the pugnacious Hornblower. As Dawker, the agent for the Hillerists, Mr. Robert Dazeli imparts strength and imagination to his part. Miss Iris Lincoln, as Mrs. Hillerist, acts with a cold, stately determination that is deserving of high praise. Miss Madeleine Burnette, as the hapless Chole, is seen to the greatest advantage in Act 2, where she makes her passionate appear to Dawker. Mr. Ernest Wingfield creates a deep impression by his clever study of the aristocratic Hillerist. Miss Millicent Maynard instils a liveliness and charm into the rôle of Jill which meets with its due effectiveness. Mr Laurence Kelly, as Rolfe, has a part which suits him admirably. Mr. Sid Dean is a very businesslike and humorous auctioneer. The play was given an excellent reception on Monday evening.

CARL ROSA SEASON.
At Hammersmith.

The Carl Rosa Season at the King's Theatre, Hammersmith, is now in its final week, and the productions given are those vided an opportunity for Miss Joyie Fearon month's original run. On Monday "Faust" was presented, and this provided an opportunity for Miss Josie Fearon to make her first appearance in London, as Marguerite. She proved thoroughly satisfactory in the part, her rich voice being heard at its very best in the trying "Jewel song." Mr. Harry Brindle contributed a vigorous and inspiring study of Mephistopheles, and Mr. Ben Williams was a debonnair and sprightly Faust. He sang well throughout. Gladys Parker was admirable as Siebel. The orchestration and chorus singing was of a high standard. Yesterday "Tales of Hoffman," was presented with Kingsley Lark again contributing a brilliant sketch of Dr. Miracle, and Maude Neilson singing at her best as Olympia.

"SUNBEAMS."
At the Chelsea Palace.

Mr. W. S. Lyon is this week presenting this musical comedy, and meeting with the approval of the audiences. The cast includes Fred Wolgast, Nita Jarcke, Stewart Castle, and Murray Mills, assisted by other clever artists. The bright and tuneful numbers, some clever speciality dancing, and a lively, well-trained chorus aid in making Mr. Lyon's show a pleasing attraction.

Hospitals of London Combined Appeal.

An urgent appeal is being made by the Prince of Wales, President of the King Edward's Hospital Fund, on behalf of the voluntary hospitals in London, of which there are more than one hundred. The object of this special appeal is to pay off the floating debt of the hospitals, which at the end of 1921 stood at nearly £600,000, and to qualify for the "pound for pound" grant made by Parliament as a result of the Report of Lord Cave's Committee.

ASSOCIATION OF TOURING MANAGERS.

Associated Members' Monthly Meeting.

At the Association of Touring Managers, Associate Members' monthly meeting, held on June 19, there were present: (Messrs. A. Gifford Stacey (in the chair), Wm. Salmond, H. E. Bellamy, Louis Karpe, W. H. Pierpoint, Ernest Stone, Samuel Newberry, Richard W. Steels, W. H. Blackman, John H. Gerald, W. A. Seymour, Sydney Linnett, W. Bloore, Gerald Morris, Douglas Eley, John Roker, C. B. Benjamin, Thos. Courtice, George Shirley, J. B. Pearman (hon. solicitor), and Louis Casson (secretary).

Arising out of the minutes, the secretary stated that he had been in communication with Mr. Colteon, of the Actors' Benevolent Fund, and had received a definite statement that the Fund was available for all legitimate members of the theatrical profession, including acting managers, but that advance agents were not eligible for the Fund. Mr. H. E. Bellamy stated that he had also seen Mr. Colteon, and that a bed had been found for Mr. Seward in a convalescent home for one month, which might possibly be extended.

A member against whom a complaint had been made attended the meeting for the purpose of explaining his action with regard to booking a company for tour. The member's explanation was that he had definite promise of financial backing, but that after he had made all arrangements the backer had withdrawn his assistance, and left him in the lurch. The member stated that he had spent all his own money, and owing to the action of his backer had been left absolutely penniless. The meeting sympathised with the member in his financial difficulties, but at the same time felt that he had acted wrongly in not notifying the theatres where his company was booked that he would be unable to fill the dates. The meeting felt that this action was derogatory to the prestige of the Association, and a vote of censure was passed upon the member.

The secretary stated that he had been unable to get in touch with the society referred to at the last meeting. The meeting, however, proceeded to discuss the Loan Club, and it was the general impression of members present that a club of this kind would be very valuable to Associate members. The basis of the above Loan Club was accepted as being one suitable to work upon. Upon being put to the meeting, as to whether such club was considered advisable, it was voted for unanimously. It was thought advisable to appoint a sub-committee to work out the details.

It was decided that there should be a further meeting of the Associate Members Section on July 3 at 3 p.m. to consider this scheme, which the Sub-Committee undertook to have prepared by that date. It was decided that this meeting should be confined to this question and the election of officers for the ensuing year.

An exhibition of Mr. Powys Evans' clever caricatures (including the originals of "The Beggars' Opera," and about 50 more) has been opened at the Little Art Rooms, 8, Duke-street, Adelphi, and will remain open till July 5.

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy.
"THE PRIVATE SECRETARY."
WANTED Theatres.
Oct. 16, 23.
Nov. 13, 20 and 27.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Theatres, Sept. 7, 8, 9 (3 nights), North, Nov. 23 (3 nights), following Taunton).

THE SCOTTISH PLAYERS in
"HUNKY DORY."
By Macdonald Watson.
WANTED Theatres.
July 10 and 24 (South), Aug. 14, 21.
Sept. 25, Oct. 9, 16, and 23, Nov. 6, 13.
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MACDONALD & YOUNG
in conjunction with
CECIL BARTH.
THE NAUGHTY WIFE.
WANTED, July 31, Aug. 7, 21, Sept. 11, 12, 13 (3 nights), 25, Nov. 6, 27.

NOTHING BUT THE TRUTH.
WANTED, July 30, 3 nights, to follow Cromer, Oct. 2 and 23, Nov. 6, 13, 20, 27.
Address, CECIL BARTH,
37, King Street, Covent Garden, W.C.2.

"HAMLET" IN YIDDISH.
At the Mile End Pavilion.

Mr. J. W. Rosenthal, with Mr. Fred. Brown, as manager, has brought together an excellent company of Yiddish Players headed by that eminent tragedian, Mr. Joseph Kessler. The company are playing for two weeks, prior to the closing of the theatre for renovation, after which Yiddish drama will be continued. The Players have, in prospect, a budget of good dramas, etc., including Shakespeare's "Hamlet," which was staged on Monday, and with Mr. Kessler in the name-part it was an attraction sufficient to pack the house reminding one of the prosperous old Pavilion days.

Mr. Kessler submits a powerful study of the Prince; Mr. Joseph Sherman is capital in the dual rôles of Polonius and the gravedigger, and Mrs. Sylvia plays charmingly as Ophelia; Miss Burstin scores as Rosencrantz, and Mr. and Mrs. Augenblik as the King and Queen, are admirably cast; Mr. Zanger, as Horatio, gives a finished performance; Mr. Isidore Busatt represents in a very artistic manner Laertus and the Ghost; and Mr. M. Burstin is equally good as Marselius and King-actor; Madame Burstin being Queen-actor.

Miss Edyth Goodall was greatly disappointed at not being able to spend the entire afternoon assisting at the Theatre Garden Party, having to appear at a matinée, especially as her husband, Mr. Leonard Schuster, had written a comedy duologue for the occasion. Not to be denied, at the close of the performance she rushed off to assist the "Tons of Money" company in the good work, returning to the Savoy just before the curtain rose on "If Four Walls Told."

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FRANCES DILLON
resumes the part of
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Frank Lacy as "Van Tuyl,"
and Henry Hewitt as "Tom."
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ASSOCIATE MEMBERS' ANNOUNCEMENTS.

"The Man Who Knows."
W. H. BLACKMAN,
Ahead. Of "OLD JIG."
This week, Ambassadors, Southend.
Next, P.G.T., Eastbourne.

Birmingham International Exhibition.

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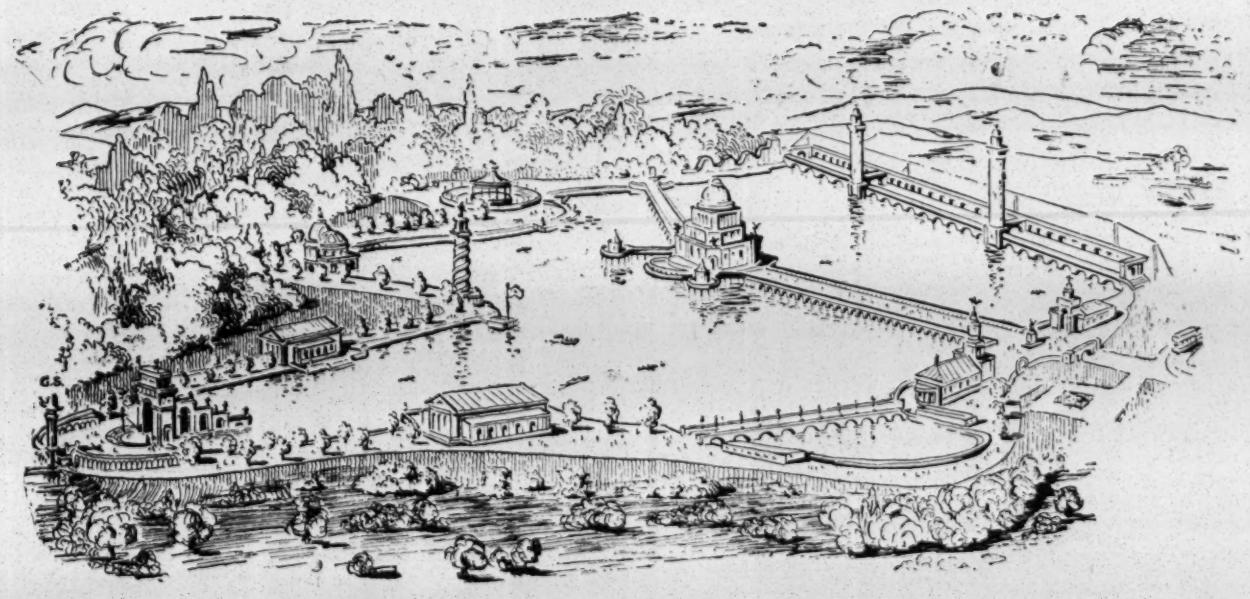

SIXTY ACRES OF WATER.

The grounds acquired for the purpose of the Exhibition, comprise some 72 acres. They are situate at Edgbaston, and the L. & N.W. Ry. and Edgbaston Electric Trams practically pass the grounds.

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THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

LEAGUE OF BRITISH ARTISTS.

Mortimer Hall was full on the evening of the 19th inst., the occasion of the 55th concert under the direction of Mr. J. Hedley Drummond and the auspices of the above League. Some twenty-seven items is liberal fare, but there were outstanding successes; Gounod's "Flower Song" ("Faust"), sung by Miss Lilian Bradshaw; "Asra," by Ernest Newton, sung by Leslie Trott, must be singled out for special mention. "O Vision Entrancing" (Goring Thomas) was encored when sung by W. W. Turnour Chapman, and "A Summer Night," by the same composer, sung by Miss Ivy Page Croft, found acceptance. A young lady of but fifteen years, Miss Irene Pym, did very well in Brahe's "A Prayer in Absence." Mr. Lionel Jackson, a bass-baritone, sang "The Watchman" in excellent style, and Mr. Arthur Keeler, in a musical monologue, was well received. Mr. Leslie Trott received the compliment of an encore for "John of Devon" (Sylvia Mortlake), Miss Violet M. Abbott ably accompanying at the piano.

ROYAL COLLEGE OF MUSIC.

Opera in English is very much to the forefront just now, and a select critical gathering of students and friends met at the Royal College of Music (Parry Opera Theatre) to enjoy a private rehearsal of what may be designated opera tableau. That is, the plot, or book, is developed on operatic lines, but the action partakes rather of tableau form and is of brief duration. The first work, entitled "The Shepherds of the Delectable Mountains," was in the nature of a pastoral play, founded upon Bunyan's "Pilgrim's Progress," and the music, from the pen of Dr. R. Vaughan Williams, was charming. The second work, by Charles Wood, was based upon the "Pickwick Papers," the scene being Mr. Pott's breakfast-room at Eatanswill.

The rehearsal, which had much in it of the nature of artistic experiment, proved a decided success. In the first production Knowledge was played by Mr. Archibald Winter, Watchful by Leonard A. Willmore and John J. Andrews (second cast), Sincere by D. Keith Falkner, a Pilgrim by Richard B. Kyle and Colin E. T. Ashdown (second cast), and a Celestial Messenger by John K. McKenna and George Hiscock (second cast). In the scene from "Pickwick" the first cast was as follows: Mr. Pott, Arthur G. Rees; Mrs. Pott, Vivienne C. Chatterton; Goodwin, Peggy Norton; Mr. Winkle, Kenneth G. Solly. In the second representation the several characters were entrusted to Colin E. T. Ashdown, Mary C. Hessell, M. Esme Weightman and Stanley Richardson.

MISS ALICE VENNING'S RECITAL.

Miss Alice Venning's singing conveys to the hearer a sense of personal enjoyment in her work, and this is a valuable asset. Technically there is room for improvement in steadiness of tone and control generally. But it is easy to overlook shortcomings in a singer who cares so much for what she sings and who has the ability to make others care too, and it was obvious that her audience at Leighton House on Wednesday evening heard her with considerable pleasure. Her voice, a bright mezzo-soprano, has the richness and the warmth that go with an ardent temperament. Seeing that she is naturally so well endowed it would be worth Miss Venning's while so to educate her voice that it will respond to all her emotional and technical demands on it. There is much more in Brahms' "Wie Melodien" and "Frühlingstrost," for instance, than she was able, in her present state, to bring out. The light, gay "Vergebliches Ständchen," on the other hand, was delightfully sung.

The programme was a model of what such an intimate recital should be. Between Miss Venning's own well-chosen French and English songs (by Grainger, H. Hughes, Bantock, Quilter, and A. Mann), Mr. Ernest Groom, whom we all know as a singer of ideals and artistic achievements, sang a group including songs by Cyril Scott, Lidgey, Bridge, and Bantock, so that there were no fewer than eight living British song composers represented. An innovation to be imitated was the mention under each title of the writer of the poem. Mr. Adolf Mann's song, "The Call of the Sea," which he accompanied in person, pleased so much that it was asked for again.

There were, besides, violin solos, pleasantly played by Miss Helen Gough, who had the tactful assistance at the piano of Miss Ethel Attwood.

ELSA JORDAN PIANOFORTE RECITAL.

Streatham people are so well acquainted with the work of the Misses Williams that it was no surprise to find St. Leonard's Hall well filled on Thursday evening, when Miss Ethel Williams assisted Miss Elsa Jordan in an interesting pianoforte recital and Miss Winifred Williams further assisted at a second piano, playing the orchestral part of the Mendelssohn Concerto in G minor.

Miss Jordan is at present open to every concession given to youth, and her playing is growing in style and technique, her programme being modern, without undue neglect of Liszt, Mendelssohn or Brahms. Selections by Palmgren, Pouishnoff, Debussy and Livens were particularly happy, Miss Jordan having an excellent conception of atmosphere and a smooth pianissimo. There is every reason to look forward to Miss Elsa Jordan developing into a really fine player. Miss Ethel Williams chose from Meyerbeer's "Robert the Devil" and songs by Henschel, del Acqua, and Huntingdon-Woodman wherewith to please her hearers.

MARJORIE AYLING SONG RECITAL.

The authorities governing Leighton House are to be congratulated upon encouraging the use of this artistic rendezvous as a suitable centre for recital giving, and the artistic surroundings certainly are admirable for intimate art songs or music not suited to the larger halls. A full house gathered on the 22nd to hear a song recital by Miss Marjorie Ayling, the possessor of a voice of mezzo-contralto quality, good range, and which made most appeal in lighter passages. Efforts to become declamatory in the lower register were not so effective, and a certain tremolo rather mars similar efforts in the higher notes, but this is not to deny the obvious pleasure her singing gave. Gounod always wrote well for the voice, and his "Ma Lyre Immortelle," together with Saint-Saëns' "La Cloche," were well rendered, and a special word of praise is due to Miss Beatrice Thorne, who accompanied throughout in perfect ratio to the temperamental qualities of the singer.

Dvorak's fine "Biblical Songs" and "Gipsy Songs," together with Bantock's "Lament of Isis," were followed by more popular songs by Coleridge Taylor, Sydney Marston, and Michael Head, all creditably done.

Many floral tributes and generous applause marked the occasion.

HAROLD SAMUEL PIANO RECITAL.

Æolian Hall, overflowingly well filled with admirers of the pianistic attainments of Mr. Harold Samuel, certainly never echoed with more beautiful, cleanly played Bach than on Saturday. Playing with all the obliging abandon and desire to please characteristic of his work, Mr. Samuel will carry with him the most pleasant memories of his farewell, prior to an extended tour, and can rest assured of a welcome back in due course.

Few pianists have such a mastery of the keyboard—the very cleanness of technique, and warmth of colour, is sufficient to make his recitals an outstanding pleasure. Happily these virtues are wedded to a fine musicianship, justifying the belief that Mr. Harold Samuel will return from his tour with a greater personality that will give his work that greatness associated with but very few players.

As it is, on Saturday he revelled in the difficulties and mighty conceptions of Bach, with remarkable facility. Preludes, Fugues, the C minor Toccata—amazingly finished and clear—together with a group of pieces selected by the audience, and many encores, made an afternoon's work few players could accomplish, and a sheer delight to the listener.

A SUCCESSFUL DEBUT.

A promising début was made by a young singer, Miss Constance Bonthron, at a concert given for the benefit of the Lord Roberts Memorial Fund for Disabled Soldiers and Sailors in Central Hall on Friday. Miss Bonthron's voice is a true dramatic mezzo-soprano of exceptionally beautiful natural quality, and she produces it with ease throughout its big range. Occasionally in dramatic songs—in Delilah's famous air from Saint-Saëns' opera, for instance—excess of emotional feeling leads her to put too much pressure on the tone with results that are not exactly pleasing, but apart from this and other faults due to youth and youth's undisciplined enthusiasm, she sings very well indeed, and in time should become a popular singer. Her gift for lyric and melody writing, instanced in two songs sung by her—"A Japanese Night" and "A Burmese Maid"—the latter with music by Martyn Van-Lennep—is worth encouraging.

The young débutante showed wisdom in enlisting the services of other artists to give variety to the concert. Among them was Miss Marjorie Van-Lennep, a charming light soprano with a winning style, who, besides singing big operatic airs very pleasingly, introduced a decidedly attractive song, "My Poppy Maid," written by Laura A. Hart and Mr. Van-Lennep.

Mr. Van-Lennep appeared in other capacities during the evening—as accompanist at the piano and as conductor of an orchestra named after himself, the Lennep Orchestra, a capable little body of players of both sexes, who gave a number of selections of light music in good style.

A third singer, Mr. Stanley Overbury, the possessor of a musical bass, sang with taste and feeling, and a young pianist, Miss Cissie Holt, who has a nice touch and shows much executive facility, played the solo part in two movements from Saint-Saëns' Concerto in G minor and was warmly applauded.

Two humorous entertainers appeared. Mr. Philip Williams contributed to the gaiety of the first half of the programme, and Mr. Lionel Myles enlivened the second.

ASSOCIATES' MUSICAL SOCIETY.

The annual alfresco concert in aid of the local hospitals (Putney and West London, Hammersmith) was held at the Red Lion Hotel, Barnes, on Wednesday evening, the committee being indebted to Mr. G. Shearmur for placing the fine grounds which adjoin the hotel at their disposal. Admission to the concert being free, and the night ideal for outdoor entertainments, it is not to be wondered at that the concert was well patronised by the general public, who journeyed from all parts of London, assured of spending a very enjoyable evening.

The musical directors of the society, Messrs. Frank Tooley and Len Bellamy, submitted a lengthy and talented programme, the proceedings opening with a pianoforte solo admirably rendered by Mr. William Dean, the society's pianist. Members of the profession turned up in force in aid of the good cause, and joined issue with the amateur talent of the society. The committee thank the following artists for their services: Mesdames Blanche and Edith Ward (soprano), Kathleen Maude (contralto), Esme Calvin and Mortimer Lyally (society entertainers), The Two T's (versatile entertainers), Messrs. Will Deller, Harold Delaine, Fawdon-Vokes, George Pryce, and Reggie Pulham and Frank Tooley (humorists), Jock MacCallum (Scotch humorist). Messrs. W. Bailes, Hugh Keen, and Vivian Sturgis (baritone), Arthur Kellett (tenor), and William Robinson (monologues at the piano). A novel item was the endeavour of Bert Lucas to get the audience to sing the chorus of "Peggy O'Neil" song, which he successfully accomplished. The duties of accompanist were shared during the evening by Messrs. Leslie Aldred, William Dean, and John Neat. A silver collection was made, and, in addition to that put in the boxes for programmes, enabled the society to hand over a satisfactory amount to the two hospitals mentioned. Mention has already been made of the free use of the grounds, and Messrs. E. R. Alexander Sons, Ltd., of Leyton, kindly provided all billing matter, and Messrs. Francis, Day and Hunter supplied the programmes.

BRITISH LEGION CONCERT.

This concert, which took place at the Queen's Hall on the 20th inst., was in aid of Earl Haig's Appeal for ex-Service men of all ranks. The programme was of a high standard in the popular sense, and the fine musicianship of the full band of the Grenadier Guards was consistently refined in tone, more especially the cornets, euphoniums, horns and bass—though, in the accompaniment to Miss Amy Evans, the baton was not always as sympathetic as the instrumentalists were alert. Bishop's "Lo, Here the Gentle Lark" roused great enthusiasm by reason of Miss Evans' pleasant, delicate vocal pyrotechnics, and the beautifully sympathetic flute obligato—surely this musician was worth a line in the programme. Arne's charming "The Lass with the Delicate Air" was given as a delightful encore.

Mr. Fraser Gange, who apologised for indisposition, and who modestly refrained from wearing military decorations, sang the "Prologue" to "Pagliacci" with intelligent perception, and had to contribute encores which included a song by Mr. E. Howells, who has contributed much excellent song-writing to the modern school.

The band items included Ed. German's "Coronation March," Drysdale's "Tam o' Shanter" overture, Gustav Holst's "Military Suite," and "The Procession of the Gods into Valhalla," Wagner's final scena in "Das Rheingold." Encores were numerous. A duet from "Rigoletto," by Miss Amy Evans and Mr. Fraser Gange, together with some admirably played piano solos by Mr. Harold Samuel, deserve mention. Mr. Ivor Newton was accompanist at the Chappell grand. The management was characteristically excellent under Messrs. Powell and Holt, and Lt. L. G. Miller, L.R.A.M., conducted.

ROYAL ACADEMY OF MUSIC.

The following honours have been conferred at the Royal Academy of Music:—

Fellowship.—Misses Marjory Hayward, Carmen Hill, May Mukle, Phyllis Neilson-Terry, Dorothea Webb, Messrs. Frank Arnold, H. L. Balfour, Philip Cathie, Eric Coates, Ambrose Coviello, Percy Hemming, Welton Hickin, Arthur Hinton, Frank Idle, Herbert Lake, Montague Phillips, Sydney Rosenbloom, Lionel Tertis, Marcus Thomson, Septimus Webbe, Herbert Withers.

Associateship. — Miss Edith Bartlett, Jessie Bristol, Olga Carmine, Sylvia Carmine, Mollie Halse, Lilian Smith, Messrs. Jeroslav Bauer, Alfred De Reyghere, Ambrose Gauntlett, Leonard Hubbard, Bryden Monteith, Ewart J. Shadwick, John Van Zijl.

Hon. R.A.M.—Mr. P. F. Battishill, Dr. Walford Davies, Mr. H. Balfour Gardiner, Mr. Gustave Holst, Mme. La Foy, Dame Ethel Smyth, Professor Donald F. Tovey, B.A.

Daphne de Lisle, who recently returned to England from a long tour in the Far East, is appearing with great success in the Froliques concert party, Winter Gardens, Southport. Miss de Lisle presents a series of artistic and attractive classical dances, and also introduces numerous light song and dance numbers. Her contributions are in great demand, and she is already exceedingly popular with Southport audiences.

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FRANCIS FOREMOST DAY & DANCE HUNTER HOUSE

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

And so the British National Opera Company have decided after all to finish. It is a pity, because we should all have liked to see them go through the season in the old-fashioned Covent Garden manner. It has been a great experiment, bravely undertaken and successfully carried through, and those responsible for steering the operatic ship on its course are deserving of the highest credit. The spirit of co-operation—and, most decidedly in this case, co-optimism, too—has once more proved what can be done by a body of musicians who are supposed to be the most suspicious and difficult people to pull together in harmony and harness.

* * *

A certain amount of criticism has been levelled at the company on account of the anomaly of the cognomens "British" and "National" being used and no British opera performed. I think, on the whole, that this is an unfair criticism. Those of us who know just a little of opera and operatic ways and means, know well enough that real British opera does not pay, excepting, naturally, the old warhorses like the "Bohemian Girl," "Lily of Killarney," etc., etc. But then these are what are known as "ballad" operas, and can hardly be mentioned in the same breath as the really successful "grand" operas. I see that Dame Ethel Smyth has just made a pronouncement on this subject, and has to admit that British opera is a failure from the financial point of view. And, as I said in my little story last week, "Composers must live!" They cannot exist on musical notes alone; a few Treasury notes are occasionally music to the ear as well.

* * *

The "Music Crisis" which I have spoken of has been fully debated in the Press, and no very satisfactory solution put forward. One idea was for the various symphony orchestras to amalgamate and divide the honours. Well, that is all very well, but honours are not money, and it has transpired that one of the well-known orchestras has been playing "for love" for a considerable time past. One of the best suggestions I have seen was for the orchestras to split themselves up into smaller combinations and promote concerts in the suburbs. Some experiments were made in this way on Sundays at Whitechapel, but they ultimately had to be abandoned for lack of support. I have nothing to say against the musical tastes of Whitechapel, but I do think it was somewhat quixotic of the promoters to start there. There are surely plenty of real suburban places where a good symphonic programme tempered with a light flavouring would be most welcome, and, I should say, financially successful. Why couldn't the Union officials have a shot at the experiment? They are the people to handle it, as they could arrange amenable terms with the men.

* * *

The revue I spoke of the other day, "The Barnstormers," by Cyril Hemington, Harold Simpson and Sullivan-Brooke, and which promises to be a big success, has been held up for the time being. It is only a temporary matter, I have been given to understand, and we shall soon hope to see a production.

* * *

The centenary celebrations of my Alma Mater, the Royal Academy of Music, which are taking place this week, make me wonder whether there is any such institution in the world which has turned out such a quantity of distinguished musicians. Their name is legion. But, never I believe, in the history of this institution, was there such a glut of composers as the remaining three years of my scholarship, about 1904-5 and 6. Von Ahn Carse, York Bowen, Benjamin Dale, Arnold Bax, Montague Phillips, Katie Moss, Paul Corder and others. All these were of the most divergent styles and inclinations, and it is a big tribute to the professor, Frederick Corder, who shepherded us all through musical pastures and meadows, that he himself never superimposed any particular style on us. He carefully studied each individual, and allowed them each to develop *their* individuality, not his. Some professors would have cramped out such progress by dry-as-dust academism (or *macadamism*, one might say). Not so Corder. His fatherly care and gentle persuasiveness developed more music in us than tomes of counterpoint and harmony.

And, also, at that particular time, there was a phenomenal number of pianists, Irene Scharrer, Myra Hess, York Bowen, Hilda Peppercorn, Winifred Cristie, Claude Gascoigne, Marguerite Sterndale Bennett, and many others, all of whom have since made a big name. And then the singers: Clara Butterworth, Carmen Hill, Fred Ranalow, William Samuells, Dalton Baker, Phyllis Neilson-Terry, &c. And I cannot say how many actors and actresses dear Rosina Phillipi was responsible for; they are all over the place now. I used to accompany for her dramatic classes—music to recitations, or improvisations for her little plays. Yes, and—whisper it—I once had a small part myself in one of her plays at Terry's Theatre, "Belinda." I believe I had to come on in a tea-party scene, walk round the stage with a cup of tea, and say: "Here they are. We're ready now."

I remember I was greeted with considerable acclamations, which unnerved me, and my appearance dried up nearly everyone on the stage. Stella Patrick-Campbell and Vera Coburn were the principals. Them was times!

* * *

I see that the band of Le Gard Republicaine is visiting London shortly. It is some time since they were here, and they will be worth hearing at the Albert Hall next Sunday afternoon, if only for comparison—friendly, of course—with our own bands. The combination of instruments is slightly different to our standard regimental combination, and the general tone is more reedy on account of the larger number of saxophones employed. It is a very fine band, but it is interesting to note that there is nothing on the Continent to compare with any of the best of our brass bands. They are a peculiarly British institution, and can hold their own anywhere. I am glad to see that Lieutenant Wood and his merry Scots Guards band have returned safely from a short but somewhat swift tour in Canada. I hear they have had a great success all along the line—the Canadian Pacific, as they appear to have spent most of their spare time on that railway. They managed to squeeze in just about fifty-two concerts in just about twenty-seven days! Some going! Lieutenant Wood happens to be one of those rare and exceptional human bandmasters who treats his men as musicians in the band-room as well as soldier-bandsmen. I have seen him at rehearsal, and a jolly good "rehearsaller" he is, too. Just regimental enough to get exactly what he wants, and musicianly enough to bring about a fine musical result.

* * *

In the course of my duties I was down on the Embankment (Temple Gardens) last Tuesday and Thursday mid-day, listening to the L.C.C. bands. It is a treat to see how well they are appreciated by the large crowds which congregate around the bandstand. They are not there merely to fill up the time during the dinner-hour; they seem to enjoy the music thoroughly, and show their appreciation in a practical manner. They are also very discriminating with their applause, and the good stuff always appears to be first favourite. Of course, the programmes must have a certain smattering of good popular items, such as "Say it with Music" or "Mississippi Cradle," in order to be catholic in their appeal.

* * *

With these terrible assassinations taking place it makes me often wonder how many people here realise how much music and musicians have been mixed up with politics in Europe. Wagner, I suppose, had more to do with them than any other musician; but there were others. I always remember that story of Paderewski, who, when he first became famous as a pianist, was summoned to appear before the late Czar of Russia. After performing he was congratulated by the Czar, who informed him that he was proud to have such a celebrated Russian subject. Whereupon Paderewski with supreme dignity replied: "Your Majesty, I am happy to say that I am not a Russian subject but a Pole!" subtle insinuation was not lost on His Imperial Majesty, and it is reported that Paderewski was never summoned to Court again.

* * *

It is a well-known fact that people who stutter can nearly always sing what they want to say without any apparent effort. I hate stuttering stories, but this one, bearing on the above assertion, is too good to be missed. A stuttering seaman rushed up to the skipper on the bridge. He made a brave attempt to get out a message, but was sent below. Ten minutes later he dashed up again and made another attempt; ordered below. After another ten minutes the same thing, whereupon the irate skipper, in no uncertain language, common to those whose ways are on the waters, told him that if he couldn't say what he wanted to, "For God's sake, sing it, man!" And this was the manner of the message to the good old tune: "Should auld acquaintance be forgot, And never brought to mind: The bally cook's dropt overboard, 'E's forty knots be'ind!" (According to history, I believe, the engines were not reversed.)

* * *

In the course of my nightly perambulations amongst the some eighty odd bands who are playing for the London County Council this year, I am hearing nothing but praise for the example which Francis, Day, and Hunter have set by the very prompt way in which they are bringing out their latest novelties for military and brass bands. For some reason or another, incomprehensible to me at any rate, there has always been great delay in getting hold of the latest popular pieces for the above combinations. Band publishers seemed to be adamant in the matter. Well, F. D. & H. appear to have solved the problem, if there ever was one. Month after month these well got-up journals are appearing, and, I hear, are in great demand.

MME. BLANCHE MARCHESI'S PUPILS.

Though she retired from the opera stage some years ago Mme. Blanche Marchesi is training some of the most successful of the younger generation of opera singers, as well as many who adorn the concert platform, as she herself still does from time to time. One of these all-too-rare occasions will be at her students' recital in the Æolian Hall on Wednesday, July 5. Mme. Marchesi has just returned from Paris, where she has a large school of opera, and among the pupils there is Mlle. Alice Viardot-Garcia, who seems likely to continue the fine tradition which for more than a century has been carried on by her family. It is possible she will first be heard in London at this recital.

THE FASCINATION OF THE BAND.

The concert to be given by the band and male-voice choir of the Royal Military School of Music at the Albert Hall on Friday, June 30, is evidently very much to the taste of the public. Applications for tickets (says the Federation of British Music Industries) have already been received to the number of 10,000, so there is every prospect of the hall being filled to its utmost capacity.

Of the two new works to be performed, Mr. O'Donnell's "Three Humoreskes" were specially written for this concert. Mr. O'Donnell, who studied first at the Royal Academy of Music, is an example of the type of composer the concert is designed to encourage, in that he has specialised in military band music. He went from the Academy to Kneller Hall, and is now Director of the Royal Marine Light Infantry Band at Portsmouth.

Concert Parties and Entertainers

ENTERTAINERS' WANTS.

WANTED, by DAVID JENKINSON, Basso Profundo, Engagements, Concerts, &c. 50, Borough-rd., Kingston Hill, Surrey.

HARRY LISTON, booking "Farewell Visit," 20 minutes "Merry Moments." 48, King-street, Manchester.

BERTHA MORI (international voc.), from Fairbairn-Miln Grd. Opera Co., disengaged. Offers invited. 68, Grafton-road, Acton, W.3.

CONCERT PARTY NOTES.

The Vagrants.

The show presented at Douglas, I.O.M., by this vaudeville company has wit and whimsicality wedded to music. It is artistically presented by Miss Peggy Walton (Columbine), Miss Dorothy M. Lloyd (Vanity), Miss Georgette Rennard (Caprice), Mr. Bernard Anarte (Pierrot), Frank Carr (Folly), Viola Williams (Pierrette), Lester Halton (Harlequin), and Leonard Neville (Mischief). Altogether a delightful entertainment.

Feldman's Songsters.

Ladie Walker and his company of drolls, actors and singers draw large audiences to Douglas Head, I.O.M., morning and afternoon. The programmes are frequently changed, and a pot-pourri of all that is excellent in the variety world is submitted for the delectation of the Douglas visitors.

The Toppers.

Miss Beresford and Miss Templeton present their vaudeville company, the Toppers, in the Villa Marina Pavilion Grounds, Douglas. The artists include Mr. Harry Speller and Miss Mabel Marks.

The Onchans.

The Onchans, Messrs. Feldman's company, including Miss Elsie Steadman, open this week in Collier Cubbin's Amusement Village on Onchan Head, Douglas. Their advent is looked forward to by throngs of visitors.

The Frolics.

The Frolics, presented by Freddie Frome at the Palace, Attercliffe, is proving a successful venture. Vi Norton, soprano; Daisy Valla, comedienne; Dot De Vere, soubrette and dancer; Fred Williams, baritone; Olly Marsh, coon vocalist; Ernie Payne, female impersonator; Freddie Frome, comedian; and Randolph L. West, painist and piccolo player, have all become favourites, and give a bright and attractive programme which is highly appreciated.

"Snapshots of 1922."

A great hit was made last week at the Victoria Pavilion, Ilfracombe, by this smart and up-to-date concert party, whose well-varied programmes are much appreciated by holiday audiences. In addition to the capital comedy and dancing, led by Mr. Sammie Esdale, good songs were contributed by Miss Marion Broughton, soprano, and Mr. Gwilyn Williams, Welsh baritone.

Carnival's Call.

This charming company, toured under the auspices of Mr. Ernest Crampton, drew enthusiastic audiences at the Gaiety Hall, Ilfracombe, last week. Miss Gladys Anderson was the Pierrette, to the Pierrot of Mr. Bernard Clifton; Miss Louise Macbean did well as the Spirit of Harmony, and was excellently supported by Miss Susie Welsh as the Spirit of Carnival, Miss Aimee Bebb proved a delightful Columbine, Mr. Martin Herbert made a fine Pantaloon, and the Clown Joey of Mr. Herbert Darsee was extremely funnny.

The Merries.

Under the able direction of Mr. Hugh Baird this concert party opened for the season on Saturday last at the Esplanade, Bangor, Co. Down, with undoubted success. Mr. Jack Dodds acts as producer, and the talented company includes Mr. Hugh Baird, a first-class baritone and light comedian; Miss Ella Richards, a powerful contralto; Miss Ella Sparks, a dashing comedienne; Miss Hettie Sparks, soubrette and fine dancer; Mr. Jack Dodds, a good comedian; Sid Leon and Len Olwyn, versatile comedians, with up-to-date songs and patter. Miss Gaby Ferris is a most capable accompanist, and the various songs and concerted numbers introduced won the complete approval of the crowds who thronged the Esplanade on the opening night.

The O.P.Q.'s.

Mr. Franklyn Vernon and his concert party, the O.P.Q.'s, have commenced another season on the Pier, Eastbourne, and a very attractive programme is offered to the patrons here.

In Mr. John E. Conan the company has a sterling comedian; refined in manner, distinct in utterance, with a bright, crisp, and jovial style, his songs are a pronounced success, "And Yet I Don't Know" and "The Little Garden Subbub" are given with a rich and individual humour. Mr. D. Bruce Dean has a fine baritone voice, and the artistic, cultured renderings of "The Town Crier" and "The Crown of the Year" are particularly acceptable items. Mr. Lauriston Barnett contributes commendably lighter numbers as a story-teller and humorous vocalist; Miss Peggy Clarke is a clever and pleasing soubrette, whose songs "Pucker Up and Whistle" and "Peggy O'Neil" are deservedly popular. Miss Ivy Howard has a pretty, fresh soprano voice, which is used to advantage in "It's Only a Tiny Garden" and "Starshine". Miss Rita Rees is a gifted pianiste, and in addition to her skilful accompaniments contributes finely-rendered solos. The choruses and concerted numbers are given with a commendable vim and enthusiasm.

The Gipsies.

In place of the engagement of one of H.M. military bands this week the bandstand in the Victoria Park, Bath, is occupied by the Gipsies concert party, presented by Will Gane and Cecil Morley, under the direction of Edward Boulter. The company appear in "A Camp Fire Revel" and new vagaries in vaudeville. If the weather is wet the performances are given at the Pump Room.

CONCERT PARTIES ON TOUR.

A LA MODE.—June 26, Quarryette Pav., Aberystwyth.
ARABIA.—June 26, Leamington Spa.
ARCADIANS, THE.—June 26, Birmingham; July 3, Assembly Rooms, Chester.
ARCADY.—June 26, Pier Pav., Plymouth.
ARISTOCRATS.—June 26, Parks, Manchester.
BARGAINS.—Kingsway Pav., Cleethorpes (season).
BOX O' VESTAS.—June 26, Wrexham.
BUBBLES.—June 26, Pier, Skegness.
CARNIVAL'S CALL.—June 26, Pier, Penarth.
CHARADE.—June 26, Pav., Derby.
COLLEAGUES.—June 26, Playhouse, Louth.
COMETS.—Victoria Pier, Colwyn Bay (season).
CRITERIONS.—June 26, Albert Hall, Stafford.
CUPID'S CABARET.—June 26, Spring Gardens, Norwich.
CURIOS.—June 26, Pier, St. Anne's.
EPICS, THE.—June 26, Central Park, East Ham.
ESSEX ENTERTAINERS.—June 26, Pal., Nelson, Glam.
EUPHONICS.—June 26, Aberdovey and Towyn.
FAN FARE.—Pier, Southend (season).
FANCY FAIR.—June 26, Pier, New Brighton.
FARCE.—June 26, Arc. Gardens, Prestatyn.
FASHION.—June 26, Lounge, Hunstanton.
FOL-DE-ROLS.—Happy Valley, Southend (Season).
FOLLIES.—June 26, King's Hall, Harrogate.
FOOTLIGHT FLASHES. — New, Crewe (season).
FRAGMENTS.—Retreat, Dovercourt (season).
FRILLS AND FLOUNCES.—Central Pier, Morecambe (season).
FROLIQUES.—Winter Gardens, Southport (season).
GAIETIES. — June 26, Olympian Gds., Cromer.
GAY SET, THE.—June 26, Empire, Wilmcote.
GEORGIANS.—Jetty, Margate (season).
GLAD PILOTS. — June 26, Pavilion, Pwllheli.
GREAT BEAR, THE. — June 26, Pal., Southport.
HOBBIES.—June 26, Palace, Whitstable; July 3, Hip., Colchester.
HUMOURTAINERS. — Arcadia, Sandown (season).
IDEALS.—June 26, Kursaal, Whitley Bay; July 3, Harrogate.
IMPERIAL SCOTS.—June 26, Memorial T., Bowness-on-Windermere.
JAKE-A-LOO.—June 26, Coronation Gardens, Leyton; July 3, Palace, Whitstable.
JOY.—June 26, Newquay.
JUST THE DIFFERENCE. — June 26, Workington.
LAUGHTER.—June 26, St. Albans.
LIVE WIRES.—June 26, Pavilion, Evesham.
MASKS AND FACES.—June 26, Aquarium, Brighton.
MERRY JAPS, THE. — New Pav., Morecambe (season).
MEXICANS. — June 26, Corn Ex., Chichester.
MIRTH.—Pav., Littlehampton (season).
MISCHIEFS.—Bostall Heath (season).
MOONSHINE.—Pav., Bexhill (season).
MOONSTONES. — Western Pav., Ryde, I.O.W. (season).
MOUNTEBANKS. — June 26, King's Hall, Herne Bay.
MUSICAL COMEDY GIRLS. — June 26, County, Chelmsford.
NAP.—Aberystwyth (season).
NEW CADETS.—June 26, Olympian Gdns., Rock Ferry.
NOVELTY. — June 26, Rusholme, Manchester.
ONCHANS.—New Brighton (season).
O.P.Q.'s.—Pier, Eastbourne (season).
OPTIMISTS.—Arcadia, Colwyn Bay (season).
PEACHES.—June 26, New, Tonbridge; July 3, Summer Pav., Tunbridge Wells.
PEEPSHOW.—June 26, Bohemia, Broadstairs.
PLAYMAKERS, THE.—June 26, Corporation Parks, Glasgow; July 3, Olympian Gdns., Sheringham.
POPPIES.—Pier, Hastings (season).
PRO RATAS, THE.—June 26, Roath Park, Cardiff.
PUNCH BOWL.—June 26, Parks, Birmingham.
PUPPETS.—June 26, Lloyd's Park, Walthamstow.
QUAINTESQUES.—Rhyl (season).
RAMBLERS.—June 26, Folkestone.
ROGUES.—June 26, Bridlington.
ROLLING STONES.—June 26, T.R., Dewsbury.
SCAMPS.—Teignmouth (season).
SCOTTISH DONS.—June 26, H.M., Barrow.
SEVEN NOBODIES.—June 26, St. James' H., Harrogate.
SOCIETY IDOLS.—June 26, Adelphi Gdns., Paignton.
SOCIETY SIX.—June 26, Candle Gdns., Guernsey.
SUMMITS.—June 26, Central H., Hoylake.
SUNBEAMS.—Vic. Pier, Cowes (season).
SUNSHINE.—Shanklin (season).
SUPREMACY.—June 26, Parks, Glasgow.
TONE.—June 26, Gaiety, Ilfracombe.
TONICS, THE.—Victoria Pier, Blackpool (season).
TWINKLES. — June 26, Coliseum, Long Eaton.
VAGABONDS.—June 26, Paddock, Guildford; July 3, Pier Pav., St. Annes-on-Sea.
VARIETIES.—West End Pier, Morecambe, (season).
VARIETY.—June 26, Hip., Selby; July 3, H.M., Barrow.
WHAT-NOTS.—Felixstowe (season).
WHITE STARS.—Marina Gardens, Ramsgate (season).
WYLIE-TATE SUPER PIERROTS. — Central Pier, Blackpool (season).

CONCERT PARTY SONGS.

"IF WINTER COMES" (Authorised Edition), by H. M. TENNETT.
"LIFE'S ROADWAY" (The "Daily Graphic" Charity Fund Song), by A. EMMETT ADAMS.
"FAN TAN," Chinese Vocal Fox-Trot, by TONI FARRELL.
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MOUNTAIN ASH MALE VOICE CHOIR.

The male voice choir bearing this title, conducted by Prof. T. Glyndwr Richards, gave a concert at Queen's Hall on Friday last. The proceeds were in aid of the Jewin Welsh Presbyterian Church.

An introductory chorus, "Hail! Hail! Noble King and Queen," made an effective opening, creditable to Prof. T. G. Richards' writing for male voices, and Dr. Caldicot's fine Requiem—"Peace to the Souls of Our Heroes"—and the familiar "Soldiers' Chorus" from "Faust" were effectively contrasted. Four "National Airs" pleased the audience, especially "Harlech" and "Home Sweet Home," which the soloist sang in clear tones. Two Welsh hymn tunes were well sung, and really good effects were obtained in "Jolly Roger," by Chandish, and "Italian Salad" (Finale to Genee's opera), a similar compliment being due relative to the performance of "Martyrs of the Arena" (De Rille), the last item prior to "God Save the King" (sung in Welsh) and "Land of Our Fathers." Songs were interspersed, and good voices predominated, but for finish and artistry none came up to the rendering by Mr. M. J. Edwards, while Mr. Rhys Thomas and Mr. D. J. Davies also deserve mention. Pinsuti's "I Fear No Foe" was sung by Mr. John Williams. The choir, including the pianist, who accompanied almost every item, is about twenty strong, and has one outstanding merit, common in the land of song, namely, rugged enthusiasm.

TONIC SOL-FA FESTIVAL.

The work of Tonic-Sol-Fa is of the utmost importance in fixing the value of tonal intervals, and has certainly done a great service towards making readers of vocal music, although less effective in instrumental work. The Festival held at the Crystal Palace marked the 60th annual gathering, and under the genial guidance of Mr. Alfred Sears, with Mr. T. L. Le Cras, F.R.C.O., at the organ, some 5,000 young singers gave evidence of a knowledge of part-singing, highly creditable to all concerned, to the delight of a big audience.

Contests, music by the fine band of the 2nd Life Guards, recitals on the great organ by Mr. Walter W. Hedgcock and F. W. Holloway, made up a big Saturday programme at the great building managed by Mr. Henry James Buckland.

CONCERT ARTISTS' ASSOCIATION OUTING.

The C.A.A. annual outing took place on Sunday last, when a delightful trip per char-a-banc was made to East Grinstead. Here a halt was made for lunch, and thence the party proceeded to that famous beauty spot, Ashdown Forest, returning later to East Grinstead for tea. An impromptu concert followed this repast, and eventually the company assembled set sail for home (with, of course, the all-important halt or two), reaching town, tired but happy, about 9.30 p.m. There was a reasonably big attendance, and two char-a-bancs were necessary. Among those present were Mr. Alfred Thomas, Chairman, Mr. Julius E. Day (secretary), Miss Winefred Mansfield, Mr. Dick Dudley, Mr. and Mrs. Woodhouse-Pitman, Miss Rose Smith-Rose, Mr. Richard Arthur, Miss Florence Stubbs, Miss Florence de Lisle, and Mr. Walter Fullerton. The weather held fine, and the air had just that nip in it that makes for health, and everybody thoroughly enjoyed themselves, and it is a pity that the membership generally do not support these little outings more than they do.

ROTHESAY ENTERTAINMENTS.

At this popular watering place on the Firth of Clyde, the season is rapidly getting into swing. On the Meadows at the back of the town, "The Kodaks," a clever pierrot troupe of seven performers recently made a most successful début, under the patronage of the Provost and members of the Town Council. The seven artists include Miss Greta Dale, comedienne; Miss Netta Kelly, vocalist; Miss Nan McInnes, pianist and entertainer; Jack Langtry, vocalist; Bert Smith, light comedian and dancer; Duncan Edgar, comedian; and Jack Lundy, comedian, and manager. They are all good in their respective lines, and put up a very attractive entertainment.

The new Palais de Danse (formerly the Rothesay Aquarium, and latterly the Bute Museum) was opened with all due form and ceremony, the Provost and magistrates, with their ladies, being present. Mr. A. M. Thayer is the manager, and he has engaged half-a-dozen lady and gentlemen instructors, to initiate novices into the mysteries of the latest steps. There is a most efficient jazz band, under the guidance of Mr. Harry Shalson, and their repertory includes all the popular dance items.

The three picture-houses in the town—the Empire, the Palace, and the De Luxe—are all doing well, and with the Fyfe and Fyfe Entertainers (whom we noticed in our columns last week), attracting big crowds to the bandstand on the esplanade, visitors to Rothesay have a varied choice in their amusements.

Death of Well-known Bristol Musician.

Many friends in theatrical, cinema and musical circles will regret to hear of the death of Mr. Claude Hunter, musical director of the Castle-street Cinema, which occurred suddenly during a game of cricket on the 16th. Mr. Hunter, who was only 34 years of age, was a clever violinist and musician, and was for some time conductor of the Clare-street Picture House orchestra, and had held other musical appointments. At the funeral, which took place on Wednesday last, many of his professional confrères were present. The Castle-street Cinema was represented by the manager, Mr. Johns, and members of the staff. George R. Chapman, musical director, Prince's Theatre, represented theatrical orchestras, and F. Vickery, King's Cinema, picture house musicians. There were many floral tributes, including emblems from the directors of Cinema House, Ltd., London, the staff of the Castle-street Cinema, and the A.M.U.

The Blue Birds.

The Blue Birds, Mr. Harry E. King's concert party, on the Pier Hall, Bognor, go from success to success. There seems to be no limit to Mr. George Grogie's funniosities; Mr. Frank Jennings and Miss Lucille Leslie's vocalism is as popular as ever, and Mr. Frank Wilcock's pianorations always deservedly gain applause. Mr. Freddie Ligg and Miss Renee Jay have settled down now and are both big successes.

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

"CLEAN work at the cross roads," Dover way, where A. A. Milne, with all Milneish humour, places his scene to save intending runaways from completing the programe of their desire. Thus far and no further, their cars are disabled, their luggages subtracted, and their persons detained during His Majesty's—Henry Ainley's—pleasure. This is all great fun at the Haymarket Theatre, and to my satisfaction it shows the suffering male as unattractive as the fussing female. Physical ills and ugliness contrive the parting of the ways, while the return to home and father, and the departure of the sad deceivers together for the South of France, bring the affair elopement to neat conclusion. The dresses of the heroine are of simple construction. Clever newcomer, Nancy Atkin, affects becomingly a knitted green and white wool, while cinnamon brown is best chosen of Athene Seyler, whose emphatic methods are well suited to her task. "Harry" Ainley showed little evidence of his accident, which he endured heroically, although his arm was still slinged, but Allen Aynesworth had so successfully endowed himself according to Thackeray convention with pomposity, and a back-hair parting, that the matinée audience failed to recognise him until after he had spoken his first few words.

The Theatrical Garden Party scarcely achieved the tremendous success of its wont and its will, although Sir Gerald du Maurier as driving force secured the famous multitudes to the goodly service of the Actors' Orphanage, which, even if well supplied with orphans, should soon be perennially upon strong legs.

Since everyone who is anyone knows the procedure of the Garden Party, such details as the footlight favourites at work to sell advantageously refreshments, cigarettes, the sporting chance, and the dramatic certainty at the Grand Giggle tent, need not be recorded—but there were others, with doubtful weather, and none too liberal customers to mitigate triumphant sums.

At the Comedy Theatre, "Quarantine" proceeds upon its amusing way, and Edna Best proves herself a very bewitching offender. She affects red with some excuse, and her frock in the last act shows multi colours on white, suggestive in lines and details of the Roumanian native dress.

She makes her earlier appearance in white also, traced with coral beads and belted with embroidery, the picture of this, appearing upon this page. Miss Tonie Bruce is a fine figure in an evening gown, which settles the fashion question in a back answer with diamond shoulder straps from the waist; and she is again expressing *l'audace toujours l'audace*, in black with gold lace and the upturning hat of a cavalier.

As a matter of fact, although she persistently hints at her shady reputation, she gives testimony all through to the truth of the aphorism, "how good, bad women are."

Owen Nares' dressing gown is all it should be in patterned silks of poly chromatic complexion.

EDNA BEST AT THE COMEDY THEATRE.

The night I went the house was very full, and in chuckles from the word go—or come—whilst the scene in the bungalow may justly be written down and up as a model of discretion, good conduct, and wit.

Fashion well deserves my final paragraphs, and it is well accentuated in capes to match gowns, and some predilection for red trimmings and red millinery. Crinoline hats of bright sealing wax tone droop bunches of fruits, or feathers. The plumes of the cock can be proclaimed novelties, with their ends dipped in gold, and a late summer adornment of nut brown felt will be a single flower formed of shells—as pretty as it is curious.

Much migration abroad is already planned, and the July sales are threatening acutely, foulard and marocain costumes being in high favour at low prices. But the wrap is an essential possession, and satin charmeuse goes most satisfactorily to its making, while on this the pale fur collar enjoys considerable patronage; and amongst the indispensable to the traveller are the long coat and costume of dark blue gaberdine. At least four different jumpers or knitted waistcoats, and a whole fox-flat-figured boa may, without exaggeration, be written down as comfortable necessities.

Yet there are many of us, forced to be content, and small hardship to such forcing, with week-ends in the country, or a fortnight on a near coast.

The dressy needs of these circumstances are few, and can be cheap. The one-piece dress in silk and in material is simple to contrive, and the individual taste well impressed by hat, shoes, and girdle. I commend tussore enthusiastically for the frugal, who will also do well to adopt black crêpe de chine; and enhance it with a double string of coral beads near the waist line. The latter, for afternoon or evening wear, can be completed with either red crin and dancing cherries, or black georgette, veiled in black lace pendant. Again, for mornings, I exalt sponge-cloth in stripes of shaded yellow with orange hat; and I observe that the best bathing gowns are of Milanese, and the rubber caps are much improved this season, being of greater width than formerly, and well adorned with rubber blossoms.

But unless entertainments are too insistent and numerous, it is wise to wait to purchase actively until those "temptatious," summer sales are all in full swing. A little week, and how much more it is, we can save, and ejoy.

L.C.C. THEATRE REGULATIONS.

The L.C.C. Theatres and Music Halls Committee presented at the meeting of the Council held yesterday, a report in which they state that the existing regulations of the Council under the Metropolis Management and Building Acts Amendment Act, 1878, relating to the construction of theatres, music halls, and other places of public resort kept open for the public performance of stage plays and for public music and dancing were made in 1901, and have from time to time been amended in minor particulars. In many details they are not in accordance with existing practice, and in some respects are not sufficiently specific.

We have, therefore, examined the regulations with a view to ascertaining what alterations are necessary in order to bring them up to date, and now submit amended regulations. With the exception of that dealing with the construction of the stage roof, we have not considered it necessary to alter the regulations in any important features. The alterations consist mainly of matters of detail, and provision has been made for the special features of new classes of buildings, such as cinematograph halls.

THEATRICAL SPORTS.

The National Association of Theatrical Employees will hold their ninth annual sports at Chelsea Football Grounds on Sunday afternoon, Aug. 13. A list of events, some open to N.A.T.E. members and some to the whole profession, has been arranged. Entry forms and tickets can be obtained from any theatre, music hall or cinema, or from the hon. secretary, King's Chambers, Portugal-street, W.C.2.

The following is the list of events:—

100 Yards Running Handicap: Open to N.A.T.E. members.
100 Yards Running Handicap (Veterans): Open to N.A.T.E. members.
100 Yards Running Handicap (Ladies): Open to N.A.T.E. members.
100 Yards Running Handicap (Boys): Open to sons of N.A.T.E.
100 Yards Running Handicap (Girls): Open to daughters of N.A.T.E.
Quarter-Mile Running Handicap: Open to N.A.T.E. members.
Half-Mile Running Handicap: Open to N.A.T.E. members.
One Mile Running Handicap: Open to the the profession.
One Mile Walking Handicap: Open to the profession.
Quarter-Mile Obstacle Race: Open to the profession.
50 Yards Boots Race: Open to the profession.
Sack Obstacle Race: Open to the profession.
Ladies' Egg-and-Spoon Race: Open to the profession.
Ladies' and Gents.' Thread-needle Race: Open to the profession.
Five Miles Cycling Championship: Open to N.A.T.E. members.
One Mile Cycling Sealed Handicap: Open to the profession.
Jumping Competition: Open to N.A.T.E. members.
Marathon: Open to the profession.
Tug-of-War Team: To comprise five in number, the limited weight to be 60st. 10lb. (and coach).
Four-Lap Relay Races: Open to cinema, music hall, theatre or workshop.
Conditions: Two laps cycling, one lap running, one lap walking.
Other novelty events.
Entrance fees: 1s. the first event, 6d. each subsequent event.
Tug-of-War: 6s. per team.
Relay Race: 3s. per team.
Tug-of-War and Relay Race to count as the first event.
Prices of admission: 1s., 2s., 3s. and 5s. Children accompanied by parents, 6d. to all parts.

EAST ANGLIA.

Under the title of "Seaside and Countryside in East Anglia," the Great Eastern Railway Company have issued an illustrated booklet giving in brief form particulars of that part of England served by their line. Those who are already familiar with East Anglia and its many beauty spots will have their memories revived by the charming coloured pictures contained in this booklet, while others will be induced to pay a visit to one or other of the resorts, seaside or countryside, to which attention is called in such an extremely attractive and artistic form. The price of the booklet is only sixpence.

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THEATRICAL GOSSIP.

Ambrose Applejohn's Popularity—"Tons of Money" to Help the Hospitals—A.T.M. Annual Meeting.

At the Criterion.

"Ambrose Applejohn's Adventure," which will reach its 400th performance on July 1, at the Criterion, shows no signs of having run its course. It is one of the few plays which have stood the test of the theatrical slumps which have taken place since its production, and it is near topping the list of plays with the longest run at present being played. Sir Charles Hawtrey as the swashbuckler pirate has a part which fits him like the proverbial glove, and it is noteworthy that he has not missed a single performance since the first night.

French Actor's "Chuckle."

Sacha Guitry, Yvonne Printemps, and Lucien Guitry attended the matinée of "Chuckles of 1922" at the New Oxford Theatre one day last week, and Sacha was so delighted with the performance of "Bobby" Clark that he asked to be taken on the stage to be introduced. In Clark's dressing-room the great French actor offered his hearty congratulations. He said: "You have given me a wonderful and happy afternoon, I have not laughed so much for many years. I admire your versatility, and I hope you will find it possible to come to Paris. They will make a king of you."

For the London Hospitals.

In response to the Prince of Wales' appeal for the London hospitals, the firm of Messrs. Tom Walls and Leslie Henson, Ltd., have decided to give the whole of the proceeds of the evening performance of "Tons of Money" at the Shaftesbury on Tuesday, July 4. The only deductions from the takings that night by the management will be purely nominal overhead charges.

Ralph Lynn, Yvonne Arnaud, Madge Saunders, and the rest of the company will give their night's salary, and on the night prior to the special charity performance, Mr. Lynn will auction the boxes and stalls from the stage.

The "Tons of Money" company have also decided to adopt a London hospital, but it has not yet been decided which one.

Lady Novelist as Dramatist.

Violet Tweedale, whose new library novel, "The Passing Storm," was published on the 15th inst. by John Long, is following the lead given by other well-known novelists and entering the field of the drama. The novel in question has been dramatised and accepted for production by a well-known West End management. Mrs. Tweedale's talent in the theatrical world is not limited to this play. Another, called "Doris," of which she is part author, is to be tried out in Manchester in the late autumn, in which play that admirable artist, Gertrude Kingston, will make her appearance.

Association of Touring Managers.

The annual meeting of the Association of Touring Managers takes place on Friday at 3 p.m., at the offices, 178, Shaftesbury Avenue, W.C. The annual meeting of the associate members is to be held on Monday next at the same hour.

Two New Yorkists.

Among the important pilgrims who have just arrived in London to "sample the shows" are Alexander Woollcott, the brilliant dramatic critic of "The New York Times," and his British-born clever colleague of the editorial staff of that lively journal, namely T. W. Williams.

Ruby Miller in Johannesburg.

Ruby Miller and her Garrick Theatre company opened at His Majesty's Theatre, Johannesburg, on Friday evening, the 16th, and the I.V.T.A., Ltd., received a cable on the following Monday from the African Theatres, Ltd., notifying them that Miss Miller in "The Edge o' Beyond" has scored the biggest and most complete success ever attained in Johannesburg by any London star actress.

The Popular "Belle."

Mr. J. Bannister Howard's "Belle of New York" company will be the attraction at his own theatre, the Hippodrome, Margate, next week. Mr. Howard is being entertained by the Rotary Club on the Wednesday, and has been invited to read a paper on the subject "The Stage Past and Present."

The Two Partners.

"The Jeffersons," and its companion success "The Partners," are meeting with enthusiastic receptions everywhere, and in spite of the slump these two highly successful productions play to excellent business. The company, headed by Mr. Wilfred Shine, are at the Llandudno Palladium this week and then come down south visiting Southend, Lowestoft, Yarmouth, Nottingham Repertory Theatre (two weeks), Birmingham Royal, and several important theatres. Mr. Shine will shortly celebrate his 150th performance of "Jefferson," and he has yet to miss a performance in this popular comedy.

Stage Golfing.

The 36-holes stroke competition of the Stage Golfing Society for the Captain's Prize was held over the course of the Royal Wimbledon Club on Monday. The result was as follows:—R. Hatteras (handicap 9), 74 and 73—147; Spencer Trevor (14) 73 and 78—151; Ernest Graham (10), 77 and 74—151; Guy Saunders (2), 80 and 77—157; James Carew (20), 84 and 74—158; Thorpe Bates (4), 77 and 82—159; Eric Stanley (2), 82 and 78—160.

"Swanwhite."

The Pax Robertson Salon will produce the famous faerie play by Strindberg, "Swanwhite," next Sunday evening at Bedford Hall, Upper Manor-street, Chelsea. The cast will include Leonard Dainton, Keith Hamilton, Bruce Moir, Donald Kinghorn, Alex Robbins, Martin Vollmar, Reginald Lambert, Catherine Robertson, Lilian Mowbray, Lilian Grant, Violet Kitching and Miss Pax Robertson.

Dancing Matinée at Hammersmith.

Patrons of "The Beggar's Opera" will have an opportunity, on July 4, of patronising another performance, which might aptly be termed "The Babies' Opera." It is a dancing matinée which is being given at the Lyric Theatre, Hammersmith, under the patronage of H.R.H. Princess Alice, Countess of Athlone, by the small pupils of Mme. Vandyck. The profits are to be devoted to the blind babies' home at Chorley Wood, and it is hoped that they will be instrumental in starting other homes of this nature. Among the performers will be Miss Vesta Silva, the child actress, who scored a big success in "His Girl" at the Gaiety.

"Old Jig."

Mr. Arthur T. Barugh's company, playing "Old Jig," will start a long tour at the Ambassadors' Theatre, Southend, on Monday. The strong company engaged will include Mr. George Howard, who will play the part enacted by Mr. Allen Aynesworth at the Strand Theatre, and Miss Esther McPherson, who will appear in the rôle played by Miss Jessie Winter. Other members of the company include Messrs. Ernest Hollway, Ralph Trueman, E. Scott-Gatty, Harry Raynor, Will Smith, E. Gore-Graham and Miss Nancy Roberts. The same scenery and effects will be carried with the company, and Mr. W. H. Blackman, "the man who knows," will be ahead.

Yiddish Theatre for London.

Messrs. Clement Blake and Day, the theatre property agents, of 178, Charing Cross-road, inform us that they have just effected the sale of the Pavilion, Mile End-road. For some years the Pavilion, which has a large seating capacity, has been devoted to pictures.

It is the intention of the purchaser to close up the house during the month of July and have it completely reconstructed and redecorated, and then, under the direction of Councillor J. W. Rosenthal, to devote it entirely to the presentation of Yiddish plays. On Monday Joseph Kessler opened in Shakespeare's "Hamlet" in Yiddish.

"Chuckles of 1922."

Mr. Seymour Felix tells us that it was he who staged many of the dances and ensembles in "Chuckles of 1922" at the Oxford, and also that he was one of the gentlemen who spoke with admiration on the opening night of the work of the ladies of the chorus, who had only been rehearsing a few days.

Another correction comes from Charlie Mac, who writes that he was the fellow who did the eccentric inebriated dance in "Room 22."

"Quarantine."

"Quarantine," Miss Fryn Tennyson Jesse's play at the Comedy Theatre, is showing signs, the management announces, of being one of the popular successes of the London season, and business is on a constant upward grade.

Death of An Old Actor.

Mr. Thomas Wright Benson, who died at Gateshead on Wednesday last, the 21st inst., at the age of 76, could boast of a stage career of over 40 years. He had several long engagements as a member of Mr. Edmund Tearle's Shakespearean company. He made his first appearance on the stage in 1871, at the old Theatre Royal, Glasgow, and was at different times associated with Frank Harvey, Isabel Bateman and Louis Calvert. Mr. Benson scored a notable success as Bailie Nicol Jarvie in "Rob Roy," and was a sound actor who could always be relied upon. A stroke compelled him to retire in 1914, and he had been confined to his bed almost ever since. He is survived by his wife, Freda Cawte Benson, who toured with him for many years, before illness compelled her to make her home at Gateshead. The couple celebrated their silver wedding in 1920.

Successful Shakespearean Tour.

Mr. Alexander Marsh and Miss Carrie Baillie's Shakespearean Company conclude a very successful spring tour this week at the Theatre Royal, Huddersfield, where they have played a three-weeks' season. They will recommence their tour in the early autumn.

Miss Iris Hoey.

Miss Iris Hoey writes: "Will you please correct the statement you published in last week's "Era" that I was going on tour in 'Tons of Money'? I did not create the part, and should not dream of playing any part in the provinces that I had not created in London."

Everyman Theatre.

The Everyman Theatre closed on Monday last for a short vacation, in order that the company may have some rest after the strenuous work they have done recently, entailed especially by the Continental visit undertaken during May.

The director, Mr. Norman Macdermott, will be at work in the country on plans for productions for the autumn. Owing to the continued good houses the "Everyman" has had, despite the summer weather, it has been decided to keep the theatre open for part of the summer, after this short vacation.

Particulars of the first performance of this summer season will be announced shortly.

Death of Felix Pitt.

By the death of Mr. Felix Pitt the stage has lost one of its veteran actors, his theatrical career having extended over half a century. His association with the theatre may be said to have dated from his early years, for he was a son of Charles Dibden Pitt, tragedian and playwright, who was for some years lessee of the Theatre Royal, Sheffield. His first engagement was at the Theatre Royal, Exeter, in 1872, and following this he gained valuable experience in the provinces and in Dublin. He was a leading member of Charles Bernard's Shakespearean company, and with the Lovedays he paid a visit to America in 1885, playing in "Dark Days." Returning to England he became the leading man at the Pavilion, Mile End, for fifteen consecutive seasons. When "The Monk's Room" was produced at the Prince of Wales's Theatre, in December, 1887, he appeared as Sir Darrett Esme, and on tour with "The Still Alarm," he played the fireman hero, Jack Manly.

After some experiences as actor-manager, and also at the music halls in sketches, he, as a member of Chas. Dornton's company, appeared with much success as Wilfred Denver in "The Silver King." More recent engagements included a season at the Princes Theatre in "Ben-my-Chree" and "Monte Cristo"; Feldman, in "Potash and Perlmutter"; six tours under Alfred Butt as Mr. Hawkes in "Peg o' My Heart"; and three years with Mr. Leon Vint as King Michael in "Three Weeks." As late as March last he entered into a special engagement with Miss Mary Austin in "Margaret Catchpole." Mr. Pitt leaves a widow (Miss Edie Martin) and one daughter.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

After Guignolism.

Some speculation has already arisen as to what is to be the future of the Little Theatre, where José Levy ended last Saturday his two years' always artistic if sometimes too nerve-shaking enterprise of Grand Guignol "shockers." Sundry more or less interesting plans are being talked about, and the most interesting of these—one of which we learned just before going to press—is the desire of Captain Aaronsohn to acquire the Little Theatre as a "producing" house for some of his many dramatic ventures.

Another French Company for London.

Captain Aaronsohn has also just told us that he is arranging to bring the famous French company of Le Theatre de l'Œuvre to London. The gallant D.S.O. seems to be rapidly increasing his Metropolitan theatrical enterprises. Already he is concerned with Charles B. Cochran in the presentation of "Chuckles of 1922" at the Oxford. He has also taken the Apollo, where he will start business in the autumn with Maurice Moscovitch in a new play. And he is associated with the Strand Theatre, where he will present Arthur Bourchier and Co. next Wednesday evening in the new "medical" drama written by Andre Pascal (Baron Henri de Rothschild), and adapted by José Levy, under the title of "The Risk."

At the Aldwych.

Donald Calthrop has just told us that the date originally selected for the starting of his and his brother-players' Co-operative Theatre Scheme at the Aldwych—namely, July 11—has had to be altered. It will apparently take place a week or so later.

New Theatre for London-on-Sea.

We hear that ere long we may find a new and splendid theatre being put up in Brighton. This playhouse, which is being designed by the expert theatrical architects W. G. R. Sprague and W. H. Barton, is part of an extensive scheme for building a huge entertainment-cum-restaurant-café-ballroom centre on the site of the local Aquarium.

Gaiety for Gaiety.

Once again—as announced in these columns several weeks ago—negotiations have been afoot for Robert Evett to bring that vivacious vocalist-actress, José Collins, to the now closed Gaiety. At the moment of writing, however, there is some talk of bringing a certain phenomenally successful touring musical play to that theatre. If the first-named proposal—or if a certain other West-End musical play proposition comes off—playgoers will in all probability find one of the gayest of gay comedians transferred to the Gaiety.

A Great Thane.

The eminent American tragedian (and comedian), James K. Hackett, is, we learn, preparing to repeat at the West End his really great performance of Macbeth, in which he made such a profound impression at the Aldwych, and also in Paris. For his reappearance as the Guilty Thane, Mr. Hackett hopes to be able to be associated again with our greatest young tragic actress, namely, Sybil Thorndike, who made such a striking success with him as Lady Macbeth in Paris.

Suites to the Sweet!

Details just to hand from Harry M. Vernon and Arthur Wimperis give great promise concerning their new collaborative comedy (with music) bearing the nice, neat name of "Suite Sixteen." The play is written around a gigantic fraudulent financial scheme of a kind too common (alas!) in these latter days. Messrs. Vernon and Wimperis have also written all the songs for the play, which is due in October.

"The Return."

We find, furthermore, that Mr. Wimperis has finished the new adaptation which we announced in these columns early in the year—namely, "The Return" (from "Le Retour"). Miss Marie Löhr will make her welcome reappearance at the Globe in this play in September.

"A Temporary Husband."

Edward Paulton, son of the late Harry Paulton, and part author with him of sundry successful farce-comedies, has written a matrimonial mixture which he calls "A Temporary Husband." It will be first produced in Chicago, and after some months' sojourn in the States will be brought to London.

"Old Bill" Matter.

At the moment of going to press there seems a likelihood of Seymour Hicks's production, — the new Bairnsfather drama, "Old Bill, M.P."—now touring with splendid success, coming in due course to the too-long-closed Lyceum.

"Belinda."

"Eileen" will be presented for the last time at the Globe Theatre on Saturday, and on the following Monday (July 3) Miss Marie Lohr, by arrangement with Mr. Dion Boucicault, will revive Mr. A. A. Milne's charming comedy, "Belinda." The cast will include Miss Irene Vanbrugh, Mr. Dion Boucicault, Mr. Herbert Marshall, Mr. Jack Hobbs, Miss Helen Spencer and Miss Ethel Wellesley.

"Belinda" is one of the best parts Miss Irene Vanbrugh has ever played, and the comedy itself is one of the first stepping-stones that placed Mr. Milne in the front rank of English dramatists.

"THE RISK."

At Brighton.

Four-act play produced at Brighton Theatre Royal by Mr. Arthur Bourchier, June 26, adapted by José G. Levy from "Le Caducée," by Andrew Pascal. Story, the production of Alex. Aaronsohn.

Dr. Armand Revard ..... Arthur Bourchier
A Patient ..... St. John Hamund
Doctor Charrier .... Halliwell Hobbes
Leroy ..... Gordon Richards
A Servant ..... John Christopherson
Fernande Revard ..... Buena Bent
Constantin Leroux .... Reginald Bach
Madame Cordier ..... Ivy Williams
La Comtesse D'Orsant ..... Carmen Nesville
Jessie Watson ..... Kyrle Bellew
Le Marquis D'Avranches ..... Percy Rhodes
Harry Lachman ..... Nat Madison
La Marquise D'Avranches ..... Beatrice Wilson
D'Arras ..... Arthur Eldred
Professor Godefroy ..... Frank Petley
Baron Schwartz .... St. John Hamund
The Minister ..... Christopher Steele
A Woman ..... Violet Cecil
Doctor Javelin ..... Edmund Kennedy
Nurse Rose ..... Ivy Williams
Dufort ..... Christopher Steele
1st Reporter ..... Oswald Roberts
2nd Reporter ..... Lawrence Anderson
Madame D'Hermont .. Shelley Calton
Madame de Clessey .. Kathleen Blake

Mr. Arthur Bourchier's new play "The Risk," brought a crowded audience to the Theatre Royal, Brighton, on Monday night. It will probably be a winner in London, where it is appearing next week at the Strand Theatre, because of the storm of criticism it is sure to evoke, and because of the magnificent acting by Mr. Bourchier. The story is a clever one, but the theory is one everyone must hope is far removed from the sacred profession of medicine as practised by professional men of repute in England.

Dr. Armand Revard is the distinguished surgeon of Paris, with a reputation second to none. His house is beautiful and his clients amongst the most wealthy. Yet all this is a false sham—the very furniture adorning the mansion is put there by art dealers. He is in financial straits and cannot meet his liabilities. La Comtesse D'Orsant is madly in love with him, and apparently he with her. She introduces a young American millionairess suffering from "malade imaginaire" through life containing an endless round of gaiety. The doctor is getting high fees from his patient when a climax comes in his financial affairs, and a big sum of money is required, otherwise ruin is imminent. Like most of his lady patients, the American falls a victim to the great doctor's charm. He decides to operate on the lady, who is willing to pay him anything he may ask. He does so on a perfectly healthy young woman, and she dies under it. Then the storm bursts, and he is faced with criminal proceedings and denounced by a brother practitioner. The game is up and there is no way of escape—the doctor commits suicide. These are the points of an unpleasant story, told with ability and presented by an able and accomplished company. Mr. Arthur Bourchier fully lived up to his reputation as a great artist, the gruesome death scene was a wonderful piece of work. Miss Kyrle Bellew was good as the American, Jessie Watson, while Miss Carmen Nesville as La Comtesse D'Orsant was in every way excellent. Mr. Halliwell Hobbes was natural and good as Dr. Charrier, and Miss Buena Bent as Fernande Revard, the doctor's actress sister, also did excellently. Very realistic was the glimpse of reporters' work presented by Mr. Oswald Roberts and Mr. Lawrence Anderson, and of equal merit was the acting of Mr. Percy Rhodes and Miss Beatrice Wilson as the Marquis and Marquise D'Avranches. Others all adding a quota of interest were Mr. Frank Petley as Professor Godefroy; Mr. Edmund Kennedy as Dr. Javelin; Miss Ivy Williams as Madame Cordier; and Mr. Reginald Bach as Constantin Leroux, these parts being all well sustained. Mr. Bourchier introduced Baron Henri de Rothschild, the author, at the end.

MISS MADGE TITHERADGE.

In New Plays at Eastbourne.

In "Sacrifices," written by Dion Titheradge and produced at the Pier Theatre, Eastbourne, on Monday, there is seen a strong, arresting little drama which is written with much skill and power. Richard is an escaped convict who, though innocent, has been sentenced to penal servitude for theft. He appears at the house of George Darrell, his false friend and the real thief and felon, to demand reparation on the wrong he has suffered. To his astonishment he is confronted by his sister, who eloquently appeals to his brotherly love for her to spare her husband, who is lying dangerously ill in the next room. Reluctantly the innocent convict consents to keep silent, and when the police arrive he sacrifices himself and returns to captivity, but the sacrifice has been in vain, for Darrell has passed into the great beyond. As the wife, Miss Madge Titheradge has a part which gives scope to her fine emotional acting, and in the strong scene with the convict brother she holds the tense interest of an audience which recognises the superlative merit of the actress. Mr. Dion Titheradge plays the rôle of the brother, and imparts to it a virility and intensity of feeling which marks his work with distinction and conspicuous cleverness.

"Peg—For Short," written by the same author, is a much lighter item. The girl is a lady journalist who pretends to faint in order to gain an interview with a famous writer. Each lies freely to the other, whereby much fun is evolved, and ultimately mutual admiration leads to a friendship which will probably end in wedding bells. The charm and brightness of Miss Madge Titheradge were again used with full effect to make the woman journalist attractively amusing, and Mr. Henry Daniell gave the very best of able help as the man.

Miss Eileen Bellamy gave a successful display of dancing recently at the Surrey Masonic Hall, Camberwell New Road, at which an original ballet, "The Birth of the Rainbow," an Eastern scena, "Nirvana," and other original items were presented.

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"Rag-time" Dropped—"House Full"—The Stall Ticket—Geographical Poser—American Methods.

Owing to a typographical error last week my paragraph about Stravinsky's "Ragtime" being performed by special arrangement with Messrs. Chester, became slightly incoherent. Those who were at the Coliseum towards the end of week, however, will have noticed that this item was dropped out of the programme. I therefore asked Lopokova to tell me why this change in programme had been made, and she said that they had found that the audiences had failed to understand the real spirit of this number. She herself regarded it as a great big joke, and she was sure that this was also the way Stravinsky looked at it. She and her colleagues made no pretence to vie with ball-room dancers at their own game, but they enjoyed dancing "Ragtime" for the sheer jolly fun of the thing. The public, nevertheless, seemed to see in it nothing but a ball-room number, and, regarded as such, it could have been very much better danced by any average exhibition dancers. This was how Lopokova put it to me, and didn't I think, she asked, that if the public failed to get hold of the underlying burlesque motive, it was a wise move to omit the dance?—to which, of course, I heartily assented. In substitution, I found, they were doing a very charming dance to Boccherini's famous Minuet. Lopokova was loud in her praise of English dancers; she considers we have as fine material in this country as exists anywhere.

* * *

The amusing case of a certain free-lance gentleman who "wrote in" for seats a month after the show had come off—quoted in last week's "Era"—puts me in mind of a certain humorous management to which I had occasion to "write in." Their show was not doing too well; in fact, the notice went up one week later. It fell to my lot to interview the principal comedian, and I intimated to the management that it would be advisable for me to acquaint myself with the show and so kill two birds with a single stone on one evening. I received, however, a most courteous (printed) note to the effect that the demand for seats was so enormous that it was deemed inexpedient to accede to my request! I therefore called at the theatre that evening to offer the manager my heartiest congratulations on this most welcome change in his fortunes. He was, I regret to say, too busy to see me, but he sent a commissionaire out to me with a stall ticket in his hand!

* * *

At the moment of going to press, "Thirty Minutes in a Street" is being performed at Ellen Terry's matinée at the Palace Theatre yesterday. I think I am right in saying that at this performance only four of the original cast of the Playwrights' Theatre production are taking part. These are Russell Thorndike as the actor made up as a monkey, Sybil Thorndike with her amusing "business" with the embarrassing white petticoat, and Florence Saunders and Matthew Norgate as the two young lovers oblivious to all the world. This is "Dickie" Saunders's first appearance since her recent illness, which I mentioned last week, and I hear that the doctor orders her to take a complete rest after this until the autumn. I have a shrewd suspicion that we shall then welcome her back to a prominent West-End theatre not a hundred miles from Charing Cross. By the way, it was the other lover, Matthew Norgate, who created the part of Cameron in "Mary Rose" on tour, and I hear that although he is not Scottish, he has been chosen out of many others to play Cameron for a special two months in Scotland.

* * *

Coram comes to the Alhambra with new material this week. Some weeks ago I heard rather a pleasant little story of his, which, unlike some stage stories, is, I believe, perfectly true. An infantryman and a horse gunner were discussing the merits of their respective regiments, and the infantryman was having his innings. "Wot are yer, any'ow?" he spluttered. "'Orse Artillery? No one ever 'eard of you. You 'aven't got no drums; you 'aven't got no colours; you 'aven't got no blinkin' battle honours—except Ubique, and nobody knows where that was fought!"

* * *

When I dropped into the Coliseum on Monday afternoon I found that the Marx Brothers had changed their programme to a very amusing sketch called "Home Again," in which these clever artists have some excellent pantomimic work, the first scene representing the docks and piers of the Cunard Line, the second scene a villa on the Hudson River. Chatting with Julius Marx, I heard that their previous sketch had gone remarkably well—as I saw for myself last week—but they were anxious to let the London public have a sample of their dumb-show business, and the sketch was certainly being received with great enthusiasm on Monday. I believe it is greatly to the advantage of British managers and producers to learn all they can of the work and methods of visitors from overseas. The show in question is so entirely unlike our English brand of humour that we should be insular indeed if we could not learn a great deal from these extraordinarily versatile American artists.

PROSCENIUS.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Re-direction of Members' Telegrams.

Will members please note the Council have decided that the Association shall bear the cost of re-directed telegrams for members from the old address of the A.A. to 79, St. Martin's Lane, for the period of one month, ending June 30, but not after that date. Members should take every possible step to prevent communications being sent to 32, Regent Street.

Standard Touring Contract—Ballot.

All members should receive a copy of the Ballot Paper in connection with the above contract during the next few days. Should any member not receive a copy it is hoped they will immediately advise headquarters when same will be duly forwarded. The ballot paper must be returned by 12 noon on Wednesday, June 28, 1922.

Propaganda Meetings.

These meetings are held at the Actors' Association, 79, St. Martin's Lane, on Tuesday afternoons, when matters of mutual interest are discussed. The next meeting will be held on July 4, at 3 p.m., when it is hoped there will be a large attendance. Tea also will be served.

Wanted.

The secretary would be grateful if any member could furnish him with the present whereabouts of:—1. Mr H. B. Waring; 2. Mr. A. E. Warren; 3. Mr. J. A. O'Brien 4. Mr. Evan Jones; 5. "The Band Box" company.

Report, Week Ending, June 24.

Death levy stamps due, 14.
Subscription stamps due, 25.
Moneys recovered (1922):—Previously, £1,253 6s. 2d.; This week, £45; Total, £1,298 6s. 2d.
Death levy benefits:—Previously, £649 7s.; This week, £1/-; Total, £749 7s.
Protection funds—£68 10s. 4d.
Total cash payments:—£2,116 3s. 8d.
Number of new members:—Previously, 421; This week, 6; Total, 427.
Legal cases:—Won, 30; Lost, 2; Dropped, 13; Proceeding, 5; Total, 50.
Arbitrations:—Won, 12; Lost, 5; Dropped, 9; Proceeding, 4; Total, 30.

General.

Will landladies who have occasion to communicate with the A.A. with a view to obtaining assistance to recover moneys from artists who have left without paying for rooms kindly enclose a stamped addressed envelope for reply. In future if this suggestion is not acted upon, the secretary regrets he will be unable to render any assistance.

Members would be well-advised to forward all communications they may receive from artists asking for assistance direct to the general secretary, as the majority of these applications for help are from habitual begging-letter writers, but any genuine case that is deserving of assistance can always receive same from one of the Theatrical Organisations.

Minutes of Council Meeting, June 6.

Present:—Mr. J. Fisher White (in the Chair); Messrs. A. Harding Steerman, Henry Caine; Sidney Lynn; C. Hargrave Mansell; Herbert Pearson; Charles R. Stone; A. George Fry; Frank Irish; Alfred Harding; Walter L. Rignold; Harry Zeitz; Walter H. Terriss; Murri Moncrieff; Luke Forster; O. B. Clarence; Alfred Lugg (secretary); Misses Kathleen Magee; Lisa Coleman, and Mme. Isabel Beresford.

Reports of the "Ways and Means," Legal and Nominations Committee's were read and passed.

Chairman's Letters.

Messages regretting their non-attendance had been received from Messrs. Jevan Brandon-Thomas, Frank Denis, Sydney Paxton, Martin Adeson, David Noble, Byron Douglass, and Miss Carlotta Anson.

Also letters from Miss Fay Compton, Mr. Basil Dean, and Miss M. F. Towers.

Secretary's Letters.

Letters from Mr. Stephen Jack, the Association of Touring Managers; Mr. J. B. Stewart, Ministry of Health; Mr. Vincent Graves; Dr. Gordon Anderson, Actors' Day Fund, the Variety Artists' Federation; Mr. Harry Zeitz; Messrs. Foster and Braithwaite, and the University of London.

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PREMIERES OF THE WEEK.

"THE WAY OF AN EAGLE."

At the Adelphi.

Play, in Three Acts, by Ethel M. Dell; Produced at the Adelphi on Tuesday, June 20.

Lieut.-Col. Foscoe .. Mr. Clifton Boyne
Indian Orderly .... Mr. K. R. Soloman
Major Marshall .. Mr. Howard Rose
Captain Blake Grange, V.C. Mr. Darby Foster
Captain Nick Ratcliffe Mr. Godfrey Tearle
Muriel Roscoe ..Miss Marjorie Gordon
A Tribesman ..... Mr. Austin Camp
Lady Bassett ..... Miss May Warley
Abdullah ..... Mr. S. A. Huck
Daisy Musgrave....Miss Jessie Winter
Mrs. Gybbon ..... Miss Lois Stuart
Ellen (a maid)..Miss Lois Carruthers
Olga Ratcliffe .... Miss Lila Maravan
Dr. Jim Ratcliffe Mr. Drelincourt Odlum
Lieut. Bobbie Fraser Mr. Leonard Upton
Sir Reginald Bassett, K.C.B. Mr. Howard Rose
The Rajah ..... Mr. Austin Camp

The enormous popularity of Miss Ethel Dell, novelist, is safe to assure Miss Ethel Dell, playwright, a comfortable measure of success. An enthusiastic band of admirers were present at the opening performance of "The Way of an Eagle," an adaptation of one of the authoress's novels, and were ready to applaud the strong man hero and the wayward heroine whenever a jest rose to the lips of the one or a tear to the eye of the other.

Jests and Tears.

That was the chief cause of the constant misunderstandings between the strong man, Nick Ratcliffe, the "eagle" with the hypnotic eyes of a snake charmer, and the foolish heroine, Muriel Roscoe; he made a jest of everything, and she was minus a sense of humour. Fortunately she was young and very pretty, and Nick went on loving her persistently, though her tears and her silliness would have choked off an ordinary man before he was half way through the first act. Nick insisted on saving her when they were in a tight corner during a native insurrection in India, though Muriel objected to being saved, and got quite hysterical about it, until Nick persuaded her to drink a sleeping-daught by advising her not to touch it. Then when he had carried her away to safety, and she regained consciousness, she made a tremendous fuss because he strangled a stray native who was attempting to knife her. Later on she agreed to marry him, but broke off the engagement before it was half an hour old on very insufficient reasons.

Then Nick vows that he will never ask her again, because it is not the way of an eagle to swoop twice, and if she wants him she will have to come and fetch him from his eyrie. Muriel goes off to England with a charming grass widow, Daisy Musgrave, and to save herself from the eagle becomes engaged to a V.C., who is really Daisy's special property. Over flies the eagle just in time to discover what is going on and put it right, in spite of the fact that he is now crippled by the loss of a pinion. He gets no thanks from the moody Muriel for his interference, but is compensated by the gratitude of Daisy for saving her from an illegal union with the V.C., who is drowned in a shipwreck that is sprung on us with startling suddenness. Firm in his resolve to "watch and wait," Nick follows Muriel back to India, and, disguised as an ancient native begger, sits in the Residency gardens at Khildan, and overhears her confess to Daisy that she is pining for him. An opportunity for a last heroic action reveals the eagle as himself, and the play ends with a sentimental scene between the lovers.

Fine Scenery and Strenuous Acting.

The six scenes into which the three acts are divided consist of some delightful Indian scenery and a couple of pretty Devonshire cottage effects. Mr. Godfrey Tearle was handsome and heroic, and excellently sincere, quite in the old Adelphi style, as Nick, and Miss Marjorie Gordon was so pretty and charming as Muriel that we almost forgave her tears and waywardness. Miss Jessie Winter brought the force of her beautifully restrained art and her feminine charm to the part of Daisy Musgrave, but it is entirely unworthy of her. Miss Lila Maravan was sympathetic as Nick's siter, but none of the others had much opportunity to distinguish themselves. They did what they could very well.

Loud calls for Miss Dell at the conclusion of the evening did not persuade the authoress to appear. Mr. Godfrey Tearle made a short speech of thanks on behalf of the management.

"SPANISH LOVERS."

At the Kingsway.

Play, in Three Acts, by J. Feliu y Codina, Adapted from the French of Carlos de Battle and Antonin Lavergne by Christopher St. John, Produced at the Kingsway Theatre on Wednesday, June 21, 1922.

Anton ..... Mr. Jevan Brandon-Thomas
Roque ..... Mr. Geoffrey Dunlop
Vincent ..... Mr. Herbert Lugg
Andres ..... Mr. Hugh Williams
Tonete .... Mr. J. Drew-Carran
Manrico ..... Mr. Albert Digney
Pepuso ..... Mr. John Tresahar
Don Fulgencio .... Mr. Seton Blackden
Fuensentica ..... Miss Julie Kean
Maria del Carmen .... Miss Doris Lloyd
Concepcion ... Miss Ethel Adrian Ross
Migalo ..... Mr. R. Chie
Domingo ..... Mr. Dickson-Kenwin
Javier ..... Mr. Ivor Novello
Pencho ..... Mr. Malcolm Morley
Carlos ..... Mr. C. N. Attwater
Romero ..... Mr. P. E. Tass
Juan ..... Mr. F. Bourne
Alvarez ..... Mr. F. Broad
Father Pelato .. Mr. Henry Flanagan
Dolores ..... Miss Betty Loraine
Teresa ..... Miss Ellie Royter
Isabella ..... Miss Minnie Blagden
Juanita ..... Miss Nina Fenella

With something cut out of the beginning and more added to the end, plus the colour lent by the characteristic songs and dances, "Spanish Lovers," which was produced at the Kingsway on Wednesday, could be advanced into the line of success. The play has improbabilities, and its melodrama is often of the transpontine order, but it has an engrossing quality to which most of the first-night audience surrendered completely.

Too much time is devoted in the first act to discussion of the health of Javier, the son of a Spanish merchant, who had been severely wounded in a fight and was being nursed by Maria Del Carmen. Not unnaturally he has fallen in love with his nurse, but the trouble is that she is betrothed to Pencho, under whose dagger Javier had fallen. Pencho has taken refuge in South Africa, and it is in the hope of saving him by gaining the gratitude of Javier that Maria devotes herself to the latter's recovery. But an interfering friend of Pencho sends word that his betrothed is being stolen from him, and Pencho returns hot-foot to claim his bride.

Meanwhile, although Javier's wound is completely healed, he is still an invalid, and his father conceives the idea that his son's recovery depends upon his marriage with Maria, who is prevailed upon to consent to the union. Pencho will not, however, agree to the sacrifice, and Javier proposes to get over the difficulty by killing him until he overhears the doctor declare that he is suffering from consumption and has only a short time to live, when he relinquishes all claim to Maria and Pencho gets her.

Ingenuous and simple as the story is, it gives opportunities to its exponents of which they take full advantage. Mr. Ivor Novello won complete sympathy for the love-sick Javier, and, without forcing the note of suffering, acted with pathetic intensity; Mr. Malcolm Morley delivered the fiery passages allotted to Pencho very dramatically. Miss Doris Lloyd had to look and act the sorrowful heroine, and did it to perfection. As Domingo, the father ready to do anything to save his son's life, Mr. Dickson-Kenwin acted convincingly in every phase of an ungrateful rôle. Mr. Jevan Brandon-Thomas with little material contrived to make a comic personage of the Alkale. A feature of the play was the work of Los Carlos, the lady dancing with infinite grace and skill, and the gentleman performing spring-heeled evolutions which were thrice encored. Spanish songs, sung in a melodious tenor voice by Mr. Albert Digney, also won great appreciation.

There were repeated calls at the close of the performance, when Mr. Benrimo came forward and, after thanking the audience for the kind reception given to the play, introduced one of the French authors of the piece, who simply but effectively said "Merci." Mr. Ivor Novello also made a brief speech.

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THE THEATRICAL GARDEN PARTY

Another Successful Day at Chelsea.

ARTISTS AND THEIR ATTRACTIONS.

There were many doubts and fears last Friday morning, so unpropitious were the skies during the earlier hours of the day. It seemed indeed as if the Clerk of the Weather had forgotten his usual leniency towards the Actors' Orphanage, and that even "for the sake of the children," the irresistible plea that never failed to entice an extra coin from the pocket of the visitor, he was not going to turn on the Sunshine Unlimited of most years.

However, he remembered in time to keep off the rain, if not to prevent all the clouds from gathering, or to restrain the winds from blowing. But what did it matter? If the ices and iced drinks were not in quite such frantic request, the insides of the tents were infinitely more comfortable, and the dancing did not reduce one to a spot of grease as it did last year and goodness knows how many years before that.

Our Lady Correspondent's Impressions.

The great attraction of the Garden Party is that it gives all who attend an opportunity of being on speaking terms from 3 o'clock to 7 with the bright particular stars of the London stage, bless their generous hearts! The actresses put on their prettiest frocks, their smartest hats, their most charming manners, and the actors treat you as if you were an old pal or a long-lost brother or sister. Some of them do it better than others, and they reap the reward of full tents and many shekels.

This struck one forcibly in making a tour of the tents early in the afternoon. Take, for example, Miss Madge Titheradge's "Happy Hampstead" tent, where you tried to throw rings (3 for 1s.) over various objects on a big round table. Why was it packed the whole afternoon? Not for the sake of the chocolates or cigarettes or boxes of face-powder that you got if you were lucky, but because Madge Titheradge, in the prettiest frock and cape of cream knitted silk, a big white hat, and a cigarette between her lips, was on the jolliest and most encouraging terms with everybody who had a shillingsworth.

Miss Margaret Cooper, in a lovely dress of apricot georgette embroidered with tiny black beads and a big black picture hat with paradise plumes, cajoled people into the purchase of cigarettes with great success, helped by Miss Isobel Elsom and Miss Mary Brough and Miss Jessie Winter.

Miss Marjorie Gordon and Miss Christine Silver sold mascots—tiny stuffed lizards and snakes brought by Sir Gerald du Maurier from the Bou-Saada desert, lucky pigs, and by her smiling husband, Mr. Kennerley Rumford.

The Music Hall Ladies' Guild had a fine assortment of dolls, black cats, golliwogs and Teddy bears that they were raffling merrily, while the Actors' Club had a realistic "Caledonian Market," where we saw Miss Connie Ediss and Miss Amy Brandon Thomas, dressed as costers, doing a coster dance to the music of the bagpipes and the delight of the crowd.

Chances to Chance Your Luck.

For gamblers of both sexes there was plenty of entertainment. At the Decameron Nights Club, under thedirection of Miss Ellis Jeffreys (very smart in a black dress and enormous red hat), there were three tables going, while Miss Constance Collier, in another tent, offered you the "chance of a lifetime"—to lose your money, we suppose—in a variety of ways.

Messrs. Andre Charlot's and Paul Murray's "Road to Ruin" was another enticing place with its Petits Chevaux, Roulette, Crown and Anchor, Gamblette, Sandown, and so on, with Messrs. Jack Buchanan, Jack Hulbert, Beatrice Lillie, Gertie Lawrence, among others, to keep you cheery while you emptied your pockets.

We had a fine display of talent while at the "Daylight Follies" during a visit that we had to cut all too short. We were lucky enough to see Mr. Leslie Henson in a screamingly funny bathing ballet.

The "Children's Corner" was always crowded, for there Miss Italia Conti's children acted and danced in the prettiest and most indefatigable manner. Their programme included a mystery play entitled "Shall We Join the Babies? or, If Four-Year-Olds Told," and a charming ballet entitled "A Midsummer Day's Dream," invented by Miss Conti.

Auctioneering was going on in full force as the afternoon wore on. Mr. Leslie Henson auctioned a plate worn by Captain Cuttle in the Derby, a pedigree black-and-tan terrier, a number of "Sally" dolls, and a book of autographs of the stall-holders; Mr. Owen Nares was selling bottles of champagne, Glenlivet, and boxes of chocolates; and Mr. Davy Burnaby was offering an original Heath Robinson sketch.

It was one of the most tiring but most delightful afternoons of the whole year. And so home, footsore, very weary, but feeling one would not have missed it for the world.

AT THE GRAND GIGGLE.

The chief of the many excellent attractions was, as always, the Theatre Royal "Grand Giggle," where three little plays by that witty dramatist Mr. A. A. Milne. Henry Glumph is dictating to his typist. "Your uncle the baronet was successfully removed yesterday afternoon," is a phrase in the letter. Henry's profession is that of removing unwanted people from the face of the earth; his recreation is singing in the Paddington Choral Society. A lady client calls to arrange for her only relative, a second cousin, to be disposed of, and leaves his photograph and address in an envelope. The typist is longing to take an active part in the business, and Glumph agrees that this latest job shall be her maiden effort. She draws the photograph from the envelope to find that it is of Glumph himself! Glumph is, somewhat naturally, not particularly anxious that his undertaking shall be carried out, but the girl reminds him of his thorough business methods and he submits. Producing a revolver, she slowly advances towards him, remarks, "Mr. Glumph, is it not?" and pulls the trigger.

"TWO'S COMPANY."

Wilfred Younghusband Gerald du Maurier
Angela Younghusband .. Moyna Macgill
Mrs. Patch ..... Lady Tree
Bill ..... Arthur Hatherton
Archie ..... Alfred Drayton
Jack Batchelor ..... A. E. Matthews
Dorothy Flapper ..... Joyce Carey
Joyce Flapper ..... Olwen Roose
Patricia Flapper ..... Audry Carten
Guard ..... Guy Fletcher
Luncheon Car Assistant G. F. Boulton
Old Gentleman ..... Caleb Porter

In this uproariously funny little farce by Mr. Dion Clayton Calthrop Sir Gerald himself appeared, as one of a honeymoon couple, in a wig of golden, curly hair! His appearance alone convulsed the audience with laughter. Pretty Miss Moyna MacGill was his bride. The scene is a railway carriage, and the young couple are off on their honeymoon. Desperately anxious to be alone, they do not get a single moment to themselves. Friends, noisy working men, giggling girls, rowdy schoolboys—enacted by bright and merry youngsters from the Orphanage—and so on, invade the compartment in turn at every station. The last arrival is a solitary old gentleman who pretends that he is stone-deaf and nearly blind. The happy pair, thinking he may safely be ignored, are soon in one another's arms and oblivious to his presence, but as the curtain falls he is, with a humorous twinkle in his eye, quietly sketching them!

The Stoll Show.

The Stoll Show, organised by Sir Oswald, and under the direction of Messrs. Arthur Croxton, G. F. Reynolds and A. Crocker, had a tremendous programme. It was truly described as "A world-disturbing cataclysm of events." Nearly fifty items were on the list, so that mention of all is impossible. The artists included, however, Cecilia Loftus, Marie Dainton, Alan Brooks, Bransby Williams, Leo Dryden, Charles Coborn, Bert Errol, Fred Russell, and Billy Danvers, to say nothing of the sketch, "The Disorderly Room," scenes from Harry Day's "Spangles," and the New York Havana Band.

With the programme here was presented a copy of "The Stoll Scream," a brightly writtn and illustrated little four-page sheet, to which our own "Touchstone" of "The Era" had contributed, *inter alia*, the following:—

WALK UP!

O, players grave, and players gay,
Forget your troubles for to-day!
Forget the smallness of your screw;
Forget when you forgot your cue;
Forget the notice that was bad
And made your hated rival glad;
Forget the rows of empty stalls;
Forget the night you got no calls!
For here at hand are rare delights
To charm your thoughts from weary nights.
A journal, from the House of Stoll,
Would make a sober policeman roll.
If on more Giggles you are bent,
You'll find them at another tent.
There is a Chocolate Chalet where
You may devour a sweet éclair
(Eclairs with chocolates belong,
But do not blame me if I'm wrong).
A treat by Grossmith has been planned;
Then there's the Mystery of the Hand;
While, as for strawberries and cream,
You can devour them by the ream.
Good dances you will see to-day,
Good stories hear from Jock McKay;
Another fellow of that kidney
Is our old friend, Lewis Sydney;
And you'll make a sorry bloomer
If you miss B. Williams' humour.
Dainton, Loftus, George, Van Dock,
Each has power to draw the flock;
Coborn, Russell, and McBlain
Can drive away a back-tooth's pain.
And, while you are enjoying life,
Forgetting storm and stress and strife,
Remember this: Each coin you spend
Is dedicated to the end
Of helping children of the Stage
To grow strong in an Orphanage.
Forget your troubles for to-day,
And help the helpless on their way!

TOUCHSTONE.

There was much useful information in the "Scream." For instance, under "Answers to Correspondents":—

Muggins (Shepherd's Bush).—We see no reason at all why the kid should be destroyed, even if it has *four* legs, and no arms. Doubtless its papa was a goat!

A very useful "Household Hint" also was this:—

Be careful about the temperature of Baby's Bath. A wise plan is to heave the cat in first. If it makes its exit minus fur a little cold water should be added.

The Co-Optimists.

The Co-Optimists' Utopia was an enclosure run by the famous company from the Palace Theatre. All the "Co-Ops." appeared, and also "some of their friends and relations." Laddie Cliff was exhibiting a "Man-eating Fish" (it was really a man eating fish—sardines!) Gilbert Childs ran a lottery for lovely boxes of chocolates, Phyllis Monkman dispensed Scotches and sodas, Gwennie Brogden and Melville Gideon had a music booth, Elsa MacFarlane, and Babs Valerie sold "smokes" and sweets, and good-humoured Davy Burnaby, as a "bookie," presided over a racing game. Davy was insisting all the time that he was out of pocket over the business, but the frequency with which he obtained what he termed "skinners" suggested that he considered indulgence in inexactitudes one of the sins that charity is supposed to cover.

"Sports Ltd."

"Sports, Ltd.," under the direction of Mr. C. Aubrey Smith, always attracts large crowds, and Friday last was no exception. All manner of games and tests of skill were in progress in this enclosure, the crowd of helpers including Lady Alexander, Lettice Fairfax, Marjorie Gordon, Marie Illington, Grace Lane, Mary Merrall, Eva Moore, Donald Calthrop, Fewlass Llewellyn, Athole Stewart, Stanley Turnbull, and Ben Webster.

The Hippodrome Show.

The London Hippodrome show was "A Mammoth Wheel—Round in 50," where the entrance fee of two shillings entitled one to a chance of obtaining one of a huge number of valuable prizes. This was presided over by Messrs. Chester Robin, Harry Breveth, Walter Crook, and A. H. Lowe, assisted by many actors and actresses and well-known athletes. The enclosure also contained the "Hippodrome Happy Halcoholic Bar," with Mr. Frank Boor in charge.

And Many Others.

Popular "Bunch" Keys ran, as on previous occasions, his always popular "Night Club," where, with the assistance of Miss Irene Russell and other pretty ladies, he had no difficulty in keeping the floor crowded with dancers throughout the afternoon. Mr. Arthur Wontner and Mrs. Charles Gay superintended a large stall for the sale of signed photographs and picture postcards, and at "Kipp's Film Stall," under the direction of Mr. George K. Arthur, were almost all the popular British film "stars" selling autographed copies of "Kipps" and other works. At Mr. Wu's Pagoda could be purchased all manner of charms and curios from the Far East, and the salesman (or woman) might be Mr. Matheson Lang, Miss Hutin Britton, Miss Barbara Hoffe, or Miss Lilian Braithwaite, and Miss Phyllis Broughton presided, as usual, at "The Wheel of Fortune." "Tons of Tea" were available in almost every part of the grounds, owing to a bright idea on the part of Mr. Bannister Howard, who had borrowed travelling tea wagons from the G.W. and L. & N.W. Railways, so that everyone could have tea just when and where they wished. Miss Margaret Halstan, with many other well-known ladies, looked after the programme kiosk, and that popular house of call "Ye Jollie Calle-Boye," was managed in very expert fashion by Miss Constance Hyem, Mrs. Malcolm Wilson, and Mrs. William Foster.

It only remains to be hoped that the very generous work of all these clever and popular people will have adequate reward in the shape of a net profit for the Orphanage larger than ever before in the history of the Party.

Finally, a bevy of ladies sold copies of "The Era" for the benefit of the Fund, at prices which ranged from sixpence to half-a-crown a copy, according to the generosity of the purchasers.

"QUARANTINE," AT THE COMEDY.

FRENCH PLAYS AT THE PRINCE'S.

Third Week of the Guitry Season.

Liberal support continues to be extended to the Guitry season at the Prince's Theatre, and a crowded house, which included Mr. C. B. Cochran, assisted at the production of "Jacqueline," by M. Sacha Guitry, on Monday. It is a strong play suited to the strong actor who impersonates the chief part. The central figure is that of Berton, an elderly banker who suffers from a complaint that afflicts many another—an exaggerated sense of his own importance—which results in alienating his friends and is the means of causing his wife to encourage the attentions of another man. The wife of the new lover finds the couple together, and shoots her rival dead. Berton is brought to realise his infirmity by a lady with whom he has struck up an acquaintance, which she soon brings to an end, and full of remorse he returns home to cherish the memory of his wife, and to kill the woman who took her life.

Lucien Guitry, who created the rôle on the production of the play in Paris, gave a firm and resolute rendering of Berton, his passionate outburst at the end of the play being magnificent. Mlle. Yvonne Printemps appears only in one act, but that was sufficient to show her wonderful command of tears and laughter. The scene in which both principals figured was beautifully done. It was an added joy to see the way in which Mlle. Printemps acknowledged her share of the plaudits, which sent the curtain up repeatedly. Mlle. Betty Daussmond acted with dramatic skill as Madame Villeroy. A sound performance of the sagacious Vincelon was given by M. Berthier, and as the maid, Marie, Mlle. Alice Beylett contributed greatly to the effect of the opening scene.

Sacha Guitry and Mlle. Yvonne Printemps appeared in the former's comedy, "Un Monsieur Attend Une Dame," and gave great delight.

DANCE MATINEE AT THE SAVOY.

A special matinée will be given by Misses Ruby Ginner and Irene Mawer at the Savoy Theatre on Tuesday afternoon, July 4, by arrangement with Mr. P. C. Townsend. A particularly interesting programme has been prepared which should appeal strongly to all lovers of dancing. There will be a Dionysian Festival, including Ritual, Country, Mimetic, and Bacchic Dances of Ancient Greece, with lyrics from the Bacchæ of Euripides (Gilbert Murray). Also "A Poem Ballet of the Sea," "The Wings of Nut," "Mad Patsey," "Wisps," and "Bobbly Rhymes." Among those taking part are Effie Williams, Violet Fancheux, Joy Armstrong, Joan Sargant, and the children of the Bobbly School, with special music under the direction of Mme. Amy Rushworth and Kathleen Simpson.

Actors' Employment Fund.

The annual general meeting of the subscribers to the Actors' Employment Fund will be held on Monday, at 3.30 p.m., at the Irish Club, 28, Charing Cross road.

"ARNOLD."

Henry ..... Herbert Waring
George ..... Dennis Eadie
Henry's Wife ..... Hilda Moore

George is discovered in the midst of a violent love scene with Henry's wife. They are afraid Henry will find out the state of affairs. "I will tell any number of lies to save my honour," says the lady. "Good woman!" exclaims George. Heavy and ponderous Henry's remark as he enters: "Do you know any reason why I should not shoot you?" suggests that he has his suspicions. George arranges with the lady that she shall pretend to be thrown into a trance, and then informs Henry that she will be able to speak nothing but the truth, and that by cross-examination he may convince himself of her innocence. George mesmerises so well that she actually does "go off," and both men are staggered to learn that she is aparently in love with one Arnold. Henry shoots himself and George takes poison. Presently the lady awakes, and we find that her remarks were quite innocent ones, which she thought she was addressing to the plumber. The sight of the two corpses merely produces the remark: "How silly of them!"

"BERLUD, UNLIMITED."

Henry Glumph ..... Lyn Harding
Miss Cole ..... Edna Best
Susan ..... Athene Seyler
Pete ..... Alfred Ayre

This extremely well written sketch was were produced under the direction of Sir Gerald du Maurier. The number of plays this year was smaller than usual, but their quality has never before been so high. The first was by Mr. J. Hastings Turner, and entitled

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Vaudeville season under the Tivoli (Aberdeen), Ltd.—Gillie Potter, comedian; Vine and Russell, comedians; Ethel Bull, soprano; Eileen and Marjorie, in "Tumbles"; Brooks, cyclists; 'Erbert, comedian.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex Lamont.—"Be Careful, Baby."

ACCRINGTON.

PRINCE'S THEATRE.—R. M., Mr. Fred W. Green.—Miss Mary Massant, in "The Woman With the Fan" and "The Marriage of William Ashe" are the principal attractions.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh.—The Lena Ashwell Players are in their fourth week here, adding to their reputation as artists of exceptional ability. The current attraction is Henry Arthur Jones's fine play, "Mrs. Dane's Defence" with Esme Church as Mrs. Dane and Douglas Vigors as Sir Daniel Carteret.

BELFAST

QUEEN'S THEATRE.—G. M., Mr. Joseph Louden.—The vaudeville element is sustained here by the talented Irish comedian and raconteur, Mr. J. B. Strain, whose songs and stories have been keenly enjoyed.

PRINCESS THEATRE.—G. M., Mr. W. J. Anderson.—Sammy Craig, "the singing newsboy," is appearing here with success.

BILSTON.

ROYAL & HIPPODROME.—P., Edwin C. Jazon; R. M., Arthur Holland.—N. C. Robinson is presenting the musical-comedy-revue "Honeymoon Land."

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—A strong programme is supported by Power and Bendon in their comedy sketch, "Mending the Door"; David Poole, ventriloquist; Josephine La Barte, with her piano impressions; Annie Rooney; The Musical Monarchs; Arthur Pond; Lena Brown; and Brown's Royal Bioscope.

BLACKBURN.

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Mr. G. T. Pattman, the well-known organist, and full variety programme.

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—Mr. H. J. Snelson's company, in the musical comedy, "The Kinema Kid," with Miss Kiddie Hylton in the title-rôle.

PALACE THEATRE.—P., Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—W. Ainsley presents the musical success, "Eastern Love."

BLYTH.

THEATRE ROYAL.—G. M., Mr. Geo. L. Crow.—Barton's Enterprises present a strong vaudeville company, the Great Deville, water wizard, being at the top of the bill, assisted by Mlle. Victoire, Elsie T. Castillis, comedienne, in sparkling numbers; Chriss Kenney, in comedy; Maurice Mortnis, in song and dance ;Miss Pop Carson, in character studies; and the marvellous De Mortuis, a lady divided in two, a most astounding performance.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—An excellent variety programme includes Mr. and Mrs. J. W. Jackson, Hope Charteris and Eve Dickson, Janette Denarber, Mayne and Sheridan, Three Huxter Bros., Niobe, and Dick Henderson.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen and Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The visit of The Macdona Players in "Quality Street" is one of considerable interest to local playgoers.

BRADFORD.

PRINCES.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Fred Karno's "Mumming Birds" company.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Sybil Vane, Wilson Hallett, Tom Clare, Frank O'Dell, Hebert Lee, We Three, Bart and Edie.

PALACE.—P., Macnaughten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—Claude Gardner; Mr. Hymack; Dudley Dale; El Ray; The Jays; Four Mackwells; Melt and Bray.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Carnival programme. Wilkie Bard, May Henderson, The Great Lester, Foster Kershaw, V. M. Gaston, Tubby Turner and partner, Mlle. Valentine Calzelli, and Valentine and Bell, furniture movers.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—Mr. Arthur Bourchier and Miss Kyrle Bellew in new production, "The Risk."

GRAND THEATRE.—P., Mr. Andrew Melville; P. M., Mr. Leedham Bantock; A. M., Mr. J. Thomas; Mus. D., Mr. Phillips Vierke.—"The Nightcaps."

PALACE PIER THEATRE.—L. & G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"A Little Bit of Fluff."

WEST PIER THEATRE.—M., Mr. H. W. Scholey; Mus. D., Mr. H. Crapps.—"Mr. Pim Passes By."

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (Decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Alexander Humphreys presents the musical comedy, "My Own Girl."

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—Mr. Archie Wallen presents his costume concert party The Xe's.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—"The Three Musketeers."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; Mus. D., Mr. Reg. Goddard.—Variety turn and pictures of high order as usual.

CANNOCK.

HIPPODROME.—Sole P., Mr. B. Kennedy; R. M., Mr. Percy Victor; S. M., Mr. E. Wilkes; Mus. D., Mr. A. Thompson.—The variety bill includes Little Hackenschmidt, Binx and Banx, Hetty Marsden, Blanch Dorraine, Utopia, Victor Antone, Cossik and Pane, and Vic Laving.

CHATHAM.

EMPIRE.—P., Chatham Empire Theatre of Varieties, Ltd.; M., Mr. George Piercy.—A capital variety bill is topped by Artemus, a minister of mirthful magic; and includes Kilroy and Childers, the nautical comedians; Vic Sisters, in harmony and rags; Miss Agda and Jim, the feminine Samson; Matthew Newton, tenor; Mullaney Bros., in song and dance; Harvard, Holt, and Kendrick, in cycling novelty; and pictures.

THEATRE ROYAL.—P., Messrs. A. H. and C. L. Barnard; G. M., Mr. Lionel Barnard.—M. Carter Slaughter is presenting "The Manxman," with Henry Hallatt and Grace Sweeting in the leading rôles.

BARNARD'S.—P., Messrs. L. and A. H. Barnard; M., Mr. A. D. Chard.—Return visit of the successful musical show, "All Put," which was so well received on its last visit here.

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. J. A. Spencer.—Miss Ruth Kimberley and Jack Tully's company are presenting "One Night of Folly," with specialities by Lola Reyes and Frank Esmond, Apache dancers; Eric Wingfield, vocalist; Louis Nanton, comedian; Ted Rose, coon comedian and eccentric dancer; and Winifred Hayward, ballad vocalist.

HIPPODROME.—P., The Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes.—Jack Cromo's musical extravaganza, "Go As You Please," fills the bill here. Messrs. Jack Cromo and Walter Niblo are supported by Misses Meg Hamilton, Quetta Pajsucci, Florence Chance, Dorothy Ellis, Tina Dale, and company.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Belhan; Mus. D., Mr. W. Harold Fairholm.—Mr. Harry Warburton's Repertory Company, including Mr. Hamilton Deane, commence the third week of their summer season. "The Thief" is the attraction during the first part of the week, "Robin's Father" being staged during the last three nights. The company continue to meet with pronounced success.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—Mr. Jack Goodson is presenting his musical revue, "Hullo, America of 1922." There is a large company, including Hal Gordon, the popular comedian, Eric Vivian and Aileen Firminger.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M.D., Mr. C. Watkin Knight.—Mr. Douglas Steward presents "Charade," who provide an attractive entertainment.

PALAIS DE DANSE.—G. M., Mr. William B. Travers.—The special summer features continue to prove a popular attraction, and in the dancing of Miss Gwen Ford and Mr. Jack Glover there is much to admire.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Jock Mackay heads the bill, the other turns being Fenton Bros., banjoists; Hamilton Conrad, pel pigeons; Alberta Flahey, violinist and her tenor; Bessie Mason, songstress; Leolin, the club wonder; and George Calver, in "Men Were Deceivers Ever."

DEWSBURY.

THEATRE ROYAL.—P., Northen Theatres Co., Ltd.; R. M., Mr. P. Leonard; Mus. D., Mr. V. S. Chapman.—This week, Alfred Denville's stock company.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Comedy revue "Rolling Stones," presented by Richard Jerome, Ltd.

DONCASTER.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; M. D., Mr. Harry Russell; R. M., Mr. F. G. Ingleby.—Ernest Seebold and Ruby Mallory present The Orange Club concert party.

GRAND THEATRE.—P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Thos. F. Convery presents his comedy-revue, "Cheerful Days."

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell; Mus. D., Mr. E. Heaton.—This week Rex Gerard presents Cyril Harcourt's play, "In the Night." Mr. Rex Gerard, who is a great favourite in Douglas, is supported by Miss Mary Marvin, Miss Christine Waycher, Calvert I. Henson, Alec Forbes, and a strong company.

PALACE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Arthur Brittain.—There is a strong variety bill presented in the Palace Coliseum this week. The artists include that inimitable comedienne Miss Nelly Wallace, Frank H. Fox, A. Droll, Louis Nikola, illusionist; Fred Morris, vocalist.

VILLA MARINA.—P., The Douglas Corporation; M. D., Mr. Noah Moore.—The star turn this week at Villa Marina is the well-known harpist, Norman Fields, in new musical stunts.

DOVER.

ROYAL HIPPODROME (twice nightly).—M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Mednurst.—British American Theatricals Productions, Ltd., present "Mutt and Jeff." Ernie Preston and Willie Atom as Mutt and Jeff, and full cast, Lottie Stone's troupe of dancers.

KING'S HALL (Pictures).—Lessees, Harry Day Amusements; R. M., Mr. Robert Fisher.—Mark Coney, transmitter of polite humour.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The O'Mara Opera Company opened here on Monday evening with an excellent production of "Il Trovatore," the programme for the week including "Faust," "Samson and Delilah," "Mignon," and "The Lily of Killarney." The house is booked out for the week.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. W. Gregory.—A good bill of fare features Alan Brooks in his American dramalet, "Dollars and Sense," written and produced by Alan Brooks. Supporting items include Cyril Key and Jennie Keyworth, the million dollar girl; K-nut and a piano; Archie Hill, the popular tenor; The Seven Great Cardinals Company, in "The Girls' School"; Frances Kinders, comedienne and dancer; Jack Byrne, comic entertainer; Soga Trio, the Japanese wonders; and Mackford's Mysterious Clock, a beautiful combination of electricity and ingenuity.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Dan Brothers and Sherry top the bill here in a performance with fingers, feet, and fiddle. In addition: May Rentur, contralto vocalist; Dene Dunlop, comedian; Hassan and Lady, in a comedy magical act; Bros. Stanley, in comedy and dance; May Morrissey, soprano; and the Brazilian Trio, comedy musical artists, complete.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Charles B. Cochran's "League of Notions" is presented here this week by Foster Productions. Charles Heslop is the leading merrymaker. Good fun is also contributed by Tony Williams. Arthur Brander and Ernest Scovell are responsible for some excellent singing; Greta Fayne renders some charming numbers, and her mask dance is particularly effective; smart dancing is also displayed by Fay Cole, Lalla Collins, and Phil Phillips; Doris Patston does excellent work, as does also Rowland Hill.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The Kinnaird orchestra, under Mr. Loseby's direction, renders a very attractive programme this week. Mr. C. W. Saxby's selections on the orchestral organ are a pleasing feature, and some fine films are screened.

LA SCALA.—R. D. & M., Mr. A. G. Brown.—Strong programmes are being submitted here, and the Scala orchestra, under Mr. F. Routledge Bell's direction, constitutes an attraction in itself.

HER MAJESTY'S.—R. D. & M., Mr. A. G. Brown.—The new singing films, for the presentation of which some eminent vocalists have been engaged, are a pleasing feature here.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Miss Sydney Fairbrother and Company in "Mrs. Winterbotham's Woes."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Miss Madge Titheradge, supported by Messrs. Henry Daniel and Dion Titheradge, in "Sacrifice" and "Peg for Short." Messrs. Robert Pitt and Langton Marks in humorous duologues; Miss Yvonne Morris, 'celliste; and Una Truman, pianiste.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Messrs. Arthur Bradford and Charles Regan's Company, including Charles Regan, in "How Do You Do?"

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—The Dansant to Jenkie's Band and Open-air Cinema. On Sunday evening Band of the Royal Marines and Miss Dorothy Phillips, soprano.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing.—A strong variety company are appearing here, consisting of Birtenos Golden Grotto, with La Belle Dorice; Jim Cheetham, human bird; Obo, speciality artist; The Warwicks, entertainers; Dot Wilby, soubrette; Spiridions, jugglers; and Lily Lonsdale, soprano.

GLOUCESTER.

HIPPODROME.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr Louis Rihll this week serves up a very clever entertainment, entitled "Pedlar's Pie." Mr. Rihll himself takes a very active part in promoting the humour, and is ably assisted by Messrs. Eric Woodburn, Conrad Leonard, Stanley West, Stanley Wallace, and Mesdames Cynthia Cooper, Madge Gregory, Elsie Ingle, and Nelly Carlyle. The show consists of character cameos, with harmony and comedy well mixed.

HANLEY.

GRAND.—M., Mr. Albert Bulmer.—A capital bill is headed by Herbert Clifton, a really funny comedian, with original "weaker sex" ideas; Chris Richards, the twisting comedian, and Zetta Mor, in a vocal scena, also occupy principal positions. Also appearing are Leslie Strange, in burlesque character studies; Robbie Vincent with twinkling feet; Bros. Walsh, two happy songsters, and the Kenna Bros. in a clever comedy aviation stunt.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—This theatre is closed for the annual vacation. Re-opens on July 10 with "Bull-Dog Drummond."

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—This week the W. B. W. Productions are presenting the revue "Talk to Yourself."

THE KINO.—M., Mr. Percy Dawsone.—Mark Rivers, the American Hebrew comedian is here, and pictures.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Jack Lane, Yorkshire comedian; Gaby Lee, mimic; Barbara Bryant, entertainer; Jack Boot, comedian; Austin and Sticker, novelty act; Charley and Irene Vesty, speciallty artists; and the Beswick Twins, juvenile singers and boxers.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Mr. Evan Jones presents John Ridding's Grand Opera Co.

MAIDSTONE.

PALACE.—P., Messrs. F. E. Chabôt and R. P. Green; G. M., Mr. F. E. Chabôt; A. Managerness, Mrs. P. D Elbourne.—Ginnett's Imperial Circus is paying a visit here this week.

MIDDLESBROUGH.

EMPIRE.—The Empire Palace of Varieties, Middlesbrough, Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A strong company is headed by Miss Zona Vevey and Max Erard, who delight the audience with their wonderful playing on their splendid organ. Other good items are given by Charlebert Bros., in a clever acrobatic act; Clark and Brenton, eccentric comedians; Charles Merrill and company, comedy cyclists; Hetty Ruby, in a graceful dancing act; and Billie Black and Reggie Brown, smart coloured comedians.

HIPPODROME.—P., North of England Cinema Co.; N. M., Mr. Frank E. Parker; A. M., Mr. W. S. Gibson; Mus. D., Mr. H. J. Waldron.—Excellent variety turns and good pictures still renders this a popular place of resort.

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The variety items this week, including Jim Fagan and his Pack; also Winnie Etheredge; Pictures complete.

PALACE.—P., Vint's Theatres, Limited; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley.—Jack Riskitt and Betty appear in their novelty, comedy sensation. Freda Santley and Bazel Moore in comedy concoctions; and pictures.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.—M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Messrs. J. Baker Howard, H. J. Stewart, and Company, in "A Mormon's Bride," "Deceit," and "Maria Marten."

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—G. Carlton Wallace Repertory Company, in "The Story of the Rosary."

HIPPODROME.—P., Messrs. Bostock and Fitt.—The "Gay Ostend" revue.

THATCHED PICTURE HOUSE.—P., Messrs. Bond and Sons; M., Mr. G. Starkey.—Derry and Sloan, Victor Morgan.

SPRING GARDENS.—P., Mr. Horace Rose.—The Cigarettes.

ELECTRIC CINEMA THEATRE.—P., Messrs. F. H. Coopers, Ltd.; M., Mr. W. Pepper.—Vevill and Syd, Arthur Melrose.

CITY ROAD.—Great Empire Circus.

OLDHAM.

PALACE.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—The British Vaudeville Productions present "Joy Bells," featuring Tom Heathfield, supported by a strong company.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—This house is closing its "Summer" season with J. Bannister Howard's Company, in the old musical success, "The Belle of New York." The theatre will be closed for a month from the end of this week.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The plays being performed by Mr. Arthur Hinton and Company, which includes Miss Peggy Courteney, are "The Scandalmongers" and "Allah's Orchard."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—The Aston Brothers, cycling comedians; The Two Q'estas, vocalists and dancers; and pictures.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman Akeroyd.—The Main and Scotton's Repertoire Co. (The Welsh Premier Co.) are staying on for another week in a series of favourite plays, including "The Dumb Man of Manchester" and "East Lynne."

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—Although the theatre has been closed for a summer season of six weeks it was re-opened on Monday for a special engagement for three nights and a matinée, of Mrs. Patrick Campbell, in Ibsen's play, "Hedda Gabler."

REPERTORY THEATRE.—L., Messrs. King and Parry.—"Misalliance," by Bernard Shaw, is presented here. Mr. Ulick Burke plays John Tarleton and Mr. Bernard Copping, Lord Summerhayes, Johnny Tarleton is impersonated by Mr. Noel Morris, and Hypatia by Miss Mabel Edwards.

GRAND THEATRE.—P., Messrs. King and Parry.—Mr. Oswald Gray's No. 1 Company presents "The Mormon and His Wives."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Mr. Fredk. G. Lloyd and company present "Les Cloches de Cornville." Mr. Lloyd appears in the rôle of Gaspard, and Mr. Robert Keppel as the Marquis.

READING.

ARCADIA.—P., Messrs. Wallace and Leitch.—Veaux and Thomas present "The Melody Mixers," a new production.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. George E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Glenn's Productions present "Eyes Down!" (comedy-revue). An all-star cast includes the favourite Billy Glenn, who is supported by other well-known artists, whilst specialities are provided by Gyp Dillon and A. R. Du Marte and the Ray and Renee Quartette of speciality dancers.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. Moorhouse; R. M., Mr. Geo. Brelsford.—Cullen and Carthy and Will Beanland, supported by Topsy Johnson, in the phantasy, "East and West."

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Mrs. Harry Lyndon's company in "Kid of Arizona."

PALACE.—R. M., Mr. Harry Taylor.—Henry Lees presents the popular Scotch revue, "Hooch Aye," including Jim Jessiman, Scott and Earle, and the Alhambra Girls.

HIPPODROME.—R. M., Mr. Mark Lorn.—Varieties by Sam Mayo, the favourite comedian; Peggy and Lena Chisholm, the talented Australian pianiste and violiniste; Derra De Moroda, Grecian danseuse; Austin Rudd, in comedy songs; Daisy Griff, versatile musical comedienne; Nella Allen, America's prima donna; and the Caron Troupe, lady gymnasts.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—The world-famous play "Trilby."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Fred Karno's record-breaking frivolity, "1922," with Fred Kitchen and Marie Blanche, Alec Regan, Elsie Carlisle, Wal Norman, and Habel Holmes, the different dancers, and full London company

SOUTHPORT.

PALLADIUM.—A. M., Mr. Joseph Bernard Hothersall.—Ruth Vincent occupies the premier position in this week's attractive programme. Other turns are Jordan and Harvey, in "From Dressers to Movies"; Van Dock, cartoonist; Anna and Louis, comedy duo; The Seven Stars, a musical comedy concoction; The Darmondes, in "Scientific Nonsense"; and Syd Sydney, entertainer.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingetall.—The attraction here is Leo Trood and Company, in "Tantalising Tommy" and "Sherlock Holmes.

SOUTH SHIELDS.

THEATRE ROYAL.—P., South Shields Empire Palace Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Wm. H. Bavidge; Mus. D., Mr. Gilbert McDearmid.—Mrs. Julian Bainbridge's repertoire season is proving a great success. "A Pair of Spectacles" opened to big business, Wilfrid Beckwith, in the part of Benjamin Goldfinch, playing with his accustomed polish and refinement. Edwin Ling, as "the man fra' Sheffield," Ernest R. Allen and Julian Bainbridge as the sons, and Mrs. Bainbridge as Mrs. Goldfinch, were successful in their respective parts.

ALEXANDRA THEATRE.—P. & M., Mr. Will H. Glaze; S. M., Mr. Ernest L. Eykyns; Mus. D., Mr. D. Hird.—Owing to its huge success last week, "The Angel of Conical Corner," is being repeated three nights this week. "Jenny Omroyd of Oldham" is to be presented during the second half, with Mrs. Will H. Glaze in the title-rôle, supported by the stock company.

EMPIRE THEATRE.—P., South Shields Empire Palace Theatre Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Logan Stephenson; Mus. D., Mr. Joseph Campbell.—Carl Hertz, the master of mystery, heads the bill. Also appearing are Mackey and Cecil, in a burlesque, "Spanish Love"; Millie Gold, male impersonator; Sterling and Bowden, two ladies and a piano; and the Three Rovenas, in character songs and dances.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. J. J. Gillespie; R. M., Mr. J. McColl; Mus. D., Mr. Harry Yerd.—Howle Trio, in a musical speciality; Fred Frewer, comedian; and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—The Yama-Yama Troupe of Japanese equilibrists; and pictures.

STOCKPORT.

THEATRE ROYAL.—S. O. and M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. and S., Mr. Charles Revill, Junr.—Jack Burdon presents the musical comedy revue "Keep Laughing."

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, junior; Mus. D., Mr. Oswald Bentley.—Leon M. Lion, in conjunction with Tom Wallis and Leslie Henson, Ltd., presents "Brown Sugar." Eileen Beldon, as Stella, is supported by a strong cast.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis & Son; R. M., Capt. W. Willis.—Marcelle's Company of players in "The Maid of the South."

TORQUAY.

THEATRE ROYAL.—L. and M. D., Mr. W. H. Mortimer; Secy., Mr. Arthur Pearse; Mus. D., Mr. E. Crocher.—For this week Dick Ray is responsible for presenting a new revue "Kick Off," in which he takes the principal lead, assisted by Mr. Ernest Ludlow, Miss Florence Thurston, Miss Ethel Tyson, and Mr. John Cullen.

THE PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—Messrs. George F. Sharpe and company present "To-Night's the Night," and the enthusiastic audiences prove that this comedy is still as popular as ever.

PRINCESS PIER CONCERT HALL.—G. M. (for the Corporation), Mr. Chas. G. Price; A. M., Mr. A. T. Tremlett.—Mr. Mackenzie Lee, who has always been a popular figure here, is making a welcome re-appearance with "Joy."

TYNEMOUTH.

PALACE THEATRE.—L. & M., Mr. J. O'Brien; R. M., Mr. C. Taylor-Watson.—The Irish Players, including Miss Sara Allgood, are appearing in their extensive repertoire.

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Monillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold. — The Macdona Players, in a series of Bernard Shaw's popular successes, including "Pygmalion," "Man and Superman," "The Doctor's Dilemma," and "Fanny's First Play."

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Auber, instrumentalist; Dolly Elsworthy, in her latest character studies; and pictures.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—Mr. Albert Sember's Repertoire Company, which is here for ten weeks, opened their second week with a play entitled "The Passions." The cast includes Mr. Fred Hodson.

WESTON-SUPER-MARE.

GRAND PIER PAVILION.—P., Weston-s.-Mare Grand Pier Co., Ltd.; M., Mr. H. Broomfield.—Miss Jenny Lynn and Co. are presenting, on Monday, Tuesday and Wednesday, Sir Hall Caine's play, "The Eternal City," with Miss Lynn in the rôle of Donna Roma, and Mr. Archie Woodford as David Rossi; and on the remaining three nights the farcical comedy, "Oh! Susannah!"

Next Thursday is marked down for a flying matinée visit by Mrs. Patrick Campbell and her company, in Ibsen's famous play, "Hidda Gabler."

WEYMOUTH.

PAVILION THEATRE.—L. Mr. E. Wheeler.—Mr. W. G. B. Bell's Company, in "Tilly Takes the Tiller."

WOLVERHAMPTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. James Kilgour; Mus. D., Mr. Arthur Grimmett; S. M., Mr. Stanley Mayo.—Mr. J. F. Worsley presents the revue, "Blue Birds."

ROYAL.—P., Mr. and Mrs. F. G. Kimberley; A. M., Mr. Edwin Kisbey; Mus. D., Mr. Harry Bradley.—Mr. C. A. Stevenson presents his No. 1 Company in the musical comedy, "Sunny Spain."

WORCESTER.

NEW.—R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Phyllis and Giles; Billy Camp; Arthur Lewis; Zanfrellas; Huntley Leonard; La Ventes; La Fleur, in art studies.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R.M., Mr. Tom Bell.; Mus. D., Mr. J. W. Austin.—Mr. Geo. Anthony is presenting a capital Race Week programme, including turns by the Zanprellas and La Fleur, in scenic effects.

YORK.

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Strafford.—Payne and Hilliard, dancing demons; Irene and Hearne; Capelands; King Luis and Son; Sandy Rowan; Doris Ashton; Lowdini.

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WEDNESDAY, JUNE 28, 1922.

THE PROPOSED A.T.M. CONTRACT.

BALLOT papers concerning the acceptance or rejection of the revised Standard Touring Contract are returnable by the members of the Actors' Association to-day. We hope that the result of the ballot, whatever it may be, will not constitute the last word in the discussion. The Association of Touring Managers have announced their determination to make the revised contract the official agreement for that body, and to issue it only in that form. If the vote of the A.A. should be one of rejection, members thereof would not be permitted to accept it, and trouble would be inevitable.

Method of Adjustment.

Means of adjustment, we think, should be found in the policy of give and take. The A.T.M. should think twice upon that revision which allows a manager to have one week out in four without being responsible for salaries for the vacant time. On the other hand, the artist might view with less reluctance the withdrawal of the 20 per cent. addition on a twice-nightly performance, having regard to present conditions and actual working hours. Of the three hours which the ordinary play occupies, the average actor is on the stage perhaps two, and there are always the entr'actes, during which he can restore his depleted energy. The two performances a night enable the manager to carry on his business for at least two hours longer, and this gives the actor a five-hour day, with intervals, against which we imagine few would be inclined to rebel. The case of the matinée is different. The afternoon performance involves another journey to and from the theatre, additional expense, and a repetition of the making-up process. On the managers' part, certain other differences, such as the rather severe regulation that the artist must be word and business perfect after the first three days of rehearsal, could be modified without any abandonment of principle.

The contract at present in force, it should be remembered, was adopted when things theatrical were much brighter, and we are stating the bare truth when we say that entertainment providers are, to speak colloquially, holding on "by the skin of their teeth." Every section of the business is feeling the pinch. The music halls are proposing that their artists shall accept reductions of an appreciable character, solely because their revenue does not permit the payment of contract salaries. What the A.T.M. is asking their employees to concede is a remedy which, while giving the employers relief, will not tamper with the basic salary.

An Altered Situation.

On the other hand, the promise held out that the A.T.M. will give A.A. members preference, should be of inestimable value, and if adhered to should appreciably increase the membership of the Actors' Association. That is a circumstance which members of the A.A. should not fail to take into account in any further negotiations, and sufficient to make them prepared to face, not only the deprivation of the twice-nightly money, but the payment for Sunday rehearsal, provided such rehearsals were not called unless absolutely imperative.

Artists are not unnaturally ill-disposed to surrender those improvements in their position which they gained in 1919, but these are abnormal times, and if by concessions on either side theatres can be kept open and actors in employment, it does not mean any abuse of principle or yielding up of rights hardly won. It is simply a matter of working together in order to keep the flag flying.

After all, the contract is an agreement which assures a standard of working below which the employer may not go, but upon which the employee can build terms. In the revised contract we imagine there can be no question of repudiation, and when better times come there can be no reason to doubt that conditions very much improved will be obtainable. At any rate the existing contract requires three months' notice on either side, and we pin our faith to the hope that improving conditions may by then create a situation under which an amicable and equitable arrangement may be arrived at without concessions which are a real hardship to either manager or artist.

AS YOU LIKE IT.

Good News.

Miss Tempest is going to return. We were getting the wind up!

* * *

She'll soon be "under weigh" from "way under."

* * *

Mrs. Campbell says that Sir Herbert Tree hated ill manners. But he didn't mind Moody-Manners.

* * *

Expensive Beauty.

She also tells us that "beauty led him like a lamb." But none of his lavish productions were *sheep*.

* * *

Last week's triumph: "The Lady of the Rose."

* * *

Lopokova's ditto: "The Lady of the Toes."

* * *

"Round in 50."

Descriptive of Oscar Asche's recent birthday.

* * *

But he hasn't finished his round yet, happily—nor has he finished getting them!

* * *

By the way, his ample proportions suggest that he is round *at* fifty, too.

* * *

"B.E.S.S. Performances" ran an "Era" heading last week. Likewise, Best?

* * *

Deadheads' hopes are empty when houses are full.

* * *

The critic who tells us we need the best-dressed actresses on the stage evidently considers that those who are not best dressed had best rest.

* * *

Concluding Reflections.

"Summer Successes"—and summer not!

* * *

No play is so sure to run that it may not have a shorter run!

TOUCHSTONE

THE PLAY IN PARIS.

Calderon de la Barca in French—A Cannibal Story—Fourteenth-Century Drama by American Damsels.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—A school of drama known as the Atelier, directed by Charles Dullin, gave a performance of "La Vie est un Songe" at the Vieux Colombier last Tuesday afternoon. This is a French version of a work from the Spanish master Calderon, translated by Alexandre Arnoux. Such efforts of the Atelier society merit attention. King Bazile of Poland, having been warned by the horoscope that his son Sigismond would succeed him by a reign of injustice and cruelty, reared the youth far from the Court, in a forest cavern, in charge of a servitor. Later, in a vein of remorse, he decided to test the prophecy, and temporarily placed his presumptive heir on the throne. The wild surroundings of the prince had implanted a brutal instinct, and he soon showed signs of tyranny by insulting his elders and murdering those who dared to oppose his will. He even ordered the banishment of his royal sire. Thereupon Bazile caused him to be kidnapped and restored to his former condition, where he was led to believe his brief elevation to power had been a dream. Later the people rose in rebellion, and, having learned of Sigismond's imprisonment, they brought him back to rule. The new king at first thought it was another dream until convinced of the reality, when he changed his tactics, and promised to govern with justice. Such is an outline of the drama, wherein Calderon de la Barca teaches, as Sophocles in "Œdipus," we all are mere victims of destiny.

"Vers le Pole."

A few changes have been made by Marcel Nancey in the bill at the Deux Masques, the principal being a two-act drama, "Vers le Pole," by F. Juvenet. The scenario concerns three Swedish explorers who have run short of provisions, due to bears having devoured their reserves. The pangs of hunger are depicted, one man dying, and another, during his madness, eating a hand of the corpse. He ultimately kills himself, but when the relief column arrives the survivor hides the secret and lets the world imagine the suicide was a victim of privation, so that his name will be handed down, like his companions, as a hero of polar exploration. "Le Testament de Prosper," by Maurice Pain, is a broad farce about a forged will, with a fellow taking the place of an invalid and dictating his last wishes. "Le Dindon de la Farce," which has already been noticed, is rather poor for Willemetz and F. Despaz, while "Un Tuyau," a sporting sketch by Jack Abeille, is in the same boat.

Alfresco Theatricals.

The Theatre du Pré Catelan, Bois de Boulogne, has reopened under the direction of Irenée Mauget. His programme last Sunday consisted of "L'Heure de Cypris," one act, in verse, by André Lamandé, which is a rapid picture of the infatuation of Watteau and Lancret for a tantalising Marchioness in the gardens of Versailles. "Le Chanteur Errant," short comedy in verse, by S. Pierre Massoni, and "Le Misanthrope Dansant," also in verse, by J. Tarbé de St. Hardouin, introducing a number of Molière's personages.

"La Navarraise."

This lyrical drama of Jules Claretie and H. Cain, music by Jules Massenet, was revived at the Opera-Comique, and was conducted by Albert Wolff. This condensed work holds an important part in the musical baggage of the regretted composer of "Manon."

Guibour Saved From the Stake.

Mme. Yvette Guilbert, with her pupils from New York, commenced a series of performances at the Theatre Edouard VII. on Wednesday, and she presented, as a vehicle for the introduction of her school, a fourteenth-century miracle play (given in French by an American troupe—vide the programme) entitled "Guibour," or *la femme que Notre Dame sauva d'être brulée*. This is the story: A bourgeoise, or wealthy lady of the middle classes, being accused of adultery with her son-in-law, kills the young man to prove her innocence. Even in the Middle Ages the lady's action was considered excessive, and Mme. Guibour was condemned to be burnt alive. The Virgin Mary appeared and delivered her from the flames, so that she became an object of veneration. The second tableau of this "mystère" shows the apparition of the Virgin, accompanied by Saints Gabriel, John and Michel, with a chorus of angels. The title-rôle is held by Elizabeth Moffat, and the entire performance is extremely interesting. The first tableau of this mediæval play is in English, the remainder being spoken in French, the American neophytes making good, as they would say at home; notwithstanding, the performance somewhat dragged in parts, or at least seemed a bit long. The second part of the artistic show consisted of troubadour ditties and modern songs recited by Mme. Guilbert, which pleased the local audience, and it terminated with characteristic dances.

"Madame et son Satyre."

Farce, in three acts, by Jean Conti and Maurice Moreaux, produced by G. Tenot at the Theatre des Ternes, with complicated situations. Carmen, actress, has a child as the result of an intrigue with Lafourchette, who, however, is corresponding with another lady, but he signs his letters with the name of his friend Mauvoisin, and even fixes a rendezvous at the latter's villa. Carmen discovers a missive from her rival, and realises Lafourchette is about to leave her, so she confides her troubles to an impecunious old member of the troupe, Pochevide. He is a cunning old boy, and calls on Lafourchette at Mauvoisin's home, pretending to be Carmen's father, but mistaking the latter for the faithless lover. He meets the other lady, a mature, buxom creature anxious to find a husband, and recognises a former flirt of 25 years ago, by whom he had a child. Thanks to a medal this offspring is proved to be Carmen, following a series of complications wherein the innocent Mauvoisin is compelled to promise to marry the girl he is supposed to have betrayed. But all ends satisfactorily, the old actor asking for the right hand of the mother he formerly deceived, while Lafourchette makes amends by wedding Carmen. Nothing striking as regards the plot, but just an ordinary rollicking Parisian "vaudeville."

THE DRAMA IN AMERICA.

"The Rivals"—Ziegfeld's "Follies of 1922"—The Late Lillian Russell—Plays and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, June 10.—Sheridan has been revived after many years, and the long queue to be seen every day this week at the Empire Theatre box office betokened a lively interest in old English comedy. "The Rivals," with an "all-star" cast has been done before on the New York stage, the late Joseph Jefferson playing Bob Acres on the previous occasion. The Players' Club is responsible for the present revival, which is for one week only, and the performance follows the version arranged and used by Jefferson, the original five acts being reduced to three and the thirteen scenes to seven. The complete cast is as follows: — Sir Anthony Absolute, Tyrone Power; Captain Absolute, Robert Warwick; Faulkland, Pedro de Cordoba; Bob Acres, Francis Wilson; Sir Lucius O'Trigger, John Craig; Fag, Henry E. Dixey; David, James T. Powers; Mrs. Malaprop, Mary Shaw; Lydia Languish, Violet Heming; Lucy, Patricia Collinge. Although the prices were advanced, the Empire Theatre has been crowded at every performance, and the company has enjoyed a succession of triumphs, with curtain calls galore, and an appreciative speech from Francis Wilson. In short, the revival has been a huge success. It is announced that the Players' Club will give a similar performance annually.

Ziegfeld's "Follies."

Florenz Ziegfeld's "Follies of 1922," a revue in two acts, has just been presented at the New Amsterdam Theatre, and the startling effects that our audiences always look for in this annual show are in evidence once again. There is one number, for example, that proves strikingly effective, and this is a ballet entitled "Lace Land," in which luminous paint is used upon lace. The finale of the first act, too, with its golden stairs, is almost equally effective. Michel Fokine and James Reynolds have collaborated on two scenes—one in a museum, with the whitened figures of the gods disporting themselves, and the other a colourful Sicilian ballet. These, in the main, comprise the chief beauties of the present "Follies." Martha Lorber is the principal dancer, and the company includes Will Rogers, Andrew Tombes, Jimmy Nervo, Rita Owen, Gilda Gray, and the Tiller Girls. The last scene shows the members of the company making their exits from the theatre. The principals emerge one by one through the stage door, chorus girls descend the fire-escape, and the tardy ones are seen through the windows on two floors fixing their hair or removing their make-up.

Plays and Players.

Lillian Russel, who died the other day, made her debut at 18 in "H.M.S. Pinafore," but her career as a popular favourite began with her singing of "Twickenham Ferry" and "Scotch Lassie Jean," under the management of Tony Pastor. During the forty years that followed the early discovery of her beauty and talent, operetta prima donnas came and went, but Lillian Russell was never displaced in the affections of the public. The Casino was the scene of many of her earlier triumphs and several of her later ones, the latter including the title-rôle in "Erminie" and Lady Teazle in a musical version of "The School for Scandal." For five years she was the bright particular star of the Weber and Field's burlesques. Throughout her career she was as popular with her associates as she was with the public.

Leo Ditrichstein has just produced in San Francisco a play by Ben Hecht, entitled "A Mountebank of Emotion." The central character is described as an intellectual poseur, an egotist, who wishes to be thought a romantic creature. To the young woman whose love is a form of delicious flattery to him he presents himself in the character of a great lover, his creative mind building up the character—one that is entirely foreign to his true self.

"Give and Take," a comedy by Aaron Hoffmann, to be produced in the autumn, deals with the capital and labour question, and is said to follow the general plan of "Friendly Enemies." Lew Fields and Sam Bernard will probably represent the two leading characters.

H. B. Warner is to act the title-rôle in "Bulldog Drummond" on tour, A. E. Matthews, who played the part so successfully during the long run of the play at the Knickerbocker Theatre having returned to London.

In "Who's Who," a farce adapted from the German by Avery Hopwood, to be produced by A. H. Woods, the complications are caused by a striking facial resemblance between two youths.

Eugene O'Neill's play, "Anna Christie," won the Pulitza prize of 1,000 dls. for the best American play produced in 1921. The same author's "Beyond the Horizon" was awarded the prize two seasons ago.

Another large motion picture theatre is to be built in Times' Square, between 43rd and 44th Street, by the Famous Players-Lasky Corporation. It will have a seating capacity of 4,000.

COLOUR IN THE DRESSING-ROOM.

SUGGESTIONS FOR AN ARTISTIC SETTING.

By PEGGY O'NEIL.

Over in America they put lazy boys in scarlet rooms. Such rooms are said to have a tonic effect. I have heard, too, that just before a race many athletes fix their eyes on a red handkerchief. Colour is called in as a stimulus. Doctors, as well, are using the science of chromopathy, and bringing colour to their aid in curing people who are ill.

But, as a colourist, there's one place where I wish colour could be used to full advantage, and that is behind the scenes in the stage world.

Of course, there are wonderful dressing-rooms decorated at fabulous figures, furnished in luxury, and the colour scheme is chosen by the lucky star who occupies the room. But there are others.

MISS PEGGY O'NEIL

Torture Chambers.

I have been in dressing-rooms which might be labelled torture chambers. Sometimes I have wondered if theatre owners bought up all the unsaleable stock from wallpaper designers and used it up behind the scenes. Crudeness and drabness are hardly strong enough word to describe some dressing-rooms.

Now actors and actresses, as everyone knows who has had much to do with them, are highly-strung folk. Little things upset their equanimity. Their dressing-rooms form the environment of a big slice of their lives, yet you find them forced to put up with walls of crudeness, floor coverings which make them squirm, and hangings (when they exist) which give them the fidgets.

Some of the wallpapers in dressing-rooms are so hideous in colour and design that the poor artist who takes "forty winks" in their vicinity gets a nightmare. Why need this be? Why can't all dressing-rooms be artistic, although they may be little else?

The Ideal—and a Compromise.

Of course, the ideal would be to decorate the dressing-room according to the wishes of its inmate. Your highly-strung, neurotic artist would need a restful room of soft green, blue or mauve, while an artist with a tendency to depression might be given a stimulating setting of red, orange, or yellow. But in these days of short runs and many changes the ideal would put the dressing-rooms in the hands of the decorators for ever, and would be impossible.

Very well, then, why not give every room behind the scenes in Theatreland a foundation of creamy walls with which any other colours will blend, floor coverings of unpatterned lino over which rugs can be thrown, and let all doors be painted to represent dark oak. There could then be a stock room of rugs, curtains, and other hangings, from which the occupant of a dressing-room could choose. With this base it would be the fault of the occupant if the dressing-room were ugly.

In the music-hall world ugly dressing-rooms are more the rule than the exception. They are inflictions upon their inmates. If a general scheme of cream and oak were used, every artist who troubled about a pleasing environment could carry round personal touches in the shape of sofa and cushion covers, curtains and drapery, which would give the personal touch at once.

As things are, it is useless to spread your vivid orange covers, or your soft blue curtains in a room where purple roses, such as no bush ever saw for size and colour, creep up the wallpaper on their crude green stems and their mighty trellis-work supports.

Dressing-rooms are first and foremost places in which the artist must dress. Cream walls would help the lighting effects. They are, secondly, resting places where we wait our calls, or pass the hours between the performances. In them, too, we entertain and transact business. They become part of every artist's life. Then why not let the artist have an artistic setting? I loved mine, with its creamy walls and blue-birds, and they helped much to make "Paddy" happy.

MOLIERE'S TERCENTENARY.

Performance by the O.U.D.S.

"Le Bourgeois Gentilhomme."

This being Molière's tercentenary, a highly successful performance of his "Le Bourgeois Gentilhomme" was given on Saturday last by the Oxford University Dramatic Society in "The Slype," at New College, by kind permission of the Warden and Fellows. Inclement weather in the afternoon marred the opening performance, and the play had to be abandoned at the end of the first act. The weather conditions were more favourable for the evening performance, at which there was a large and enthusiastic audience. Considering the tenseness and anxiety of a first performance, the principals all played well, if a little restrained at times, and will gain force and vigour quickly. Of the male characters, R. S. Smith, as Monsieur Jourdain, gave a consistent rendering of the part, his best work probably being in the first act, in his scene with his dancing master, music master, etc. G. A. Gardiner, an old and experienced member of the Society, was thoroughly acceptable and genteel as Cléonte, his elocution being especially good; he was well supported by G. W. Howe, in a lighter vein, as Covielle. T. M. Greenidge, music master; A. G. Henderson, dancing master, and E. J. Simpson, as fencing master, all worked vigorously. Especially excellent was K. Rae, with his lesson in enunciation as philosophy master, causing much amusement. As a "gentleman" of the nobility F. Dare was well placed as Dorante. Of course Clare Greet, just fresh from Galsworthy's "Windows," at the Court Theatre, came in for the greater share of applause as Madame Jourdain; her humour was irresistible and yet so natural. As Lucile, Margaret Calthrop played a difficult part with great care and well-judged balance. Dorothy Halford, as Dorimeme, and May Jenkin, as Nicole, were quite successful. The ballet, under the direction of W. T. Guthrie, was performed with marked perfection and vigour; the O.U.D.S. "crowds" always play with great gusto and vigour, even more so than the principals. The dance of the Grand Turk's (Cléonte) retinue was especially attractive, both in execution and in colour design. The singers showed signs of nervousness and seemed at times a little uncertain. The play and players had a very enthusiastic reception, and at the close there were loud calls for the producer, Barry V. Jackson, director of the Birmingham Repertory Theatre, who, however, was not present.

"A SHORT HISTORY OF THE ENGLISH DRAMA."

Published by George G. Harrap and Co., Portsmouth-street, Kingsway, at 7s. 6d.

Mr. Benjamin Brawley, the author of this volume, has succeeded in writing a history of the English drama that can be relied upon to give in a compact form the main facts concerning a subject interesting alike to the general reader and to the student of this important branch of literature. Beginning with the earliest miracle plays, the moralities and interludes, the succeeding chapters deal with the leading dramatists and periods, brief critical analyses being given of the best plays.

The book is brought down to the year 1914, when, writes the author, "came the depression caused by the war and the beginning of the great development of photoplays. Against such opposition the legitimate drama struggled with only a slight measure of success, and within the next five years the foremost playwrights of the day, with the notable exception of Barrie, in their absorption by the question of the hour, almost ceased to write, or at least to produce."

Reference to any particular dramatist or play is rendered easy by a carefully compiled index.

BEHIND THE SCENES.

Before very long we shall see a "Big Three," in the shape of a trio of famous theatres, setting out upon a definite campaign of activity that will most certainly give the West-End a real big chance of restoring itself in the public favour.

* * *

One of the three theatres will, by its "attraction," probably reveal that its policy has been permanently, rather than temporarily, changed; the other will reveal no change in particular; while the third, a house that has not of late been altogether a "best seller," will show its love of tradition, and do so very wisely indeed.

* * *

One hears that a much-photographed pair of pyjamas are shortly to have another wearer.

* * *

One also hears, though with no particular surprise, that "Where the Rainbow Ends" will again be a Christmas attraction.

* * *

Marjorie Gordon would not be averse to forming an Actors' Lawn Tennis Association. "Tennis is about the only popular game," she says, "that professionals have not combined together to play."

* * *

The man who thinks that he's definitely "fixed" for the stage-manager's job isn't—not by any means.

* * *

A West-End stage doorkeeper is "too lonely for words"—but not because the theatre's closed.

* * *

The facts of the theatrical correspondent's fiancée being shorthand-typist in a theatrical office and of their engagement being a secret one, no doubt combine to account for the former's frequent "scoops."

THE VARIETY WORLD.

Coliseum Gala Performance for Hospitals—Garden Party at Brinsworth —The New Club—Sybil Thorndike in "La Tosca."

Gala Performance for Hospitals.

The programme for the great Gala Performance at the London Coliseum on the evening of July 3, in aid of the Hospitals of London Combined Appeal organised by the London Variety Theatres Executive Committee, is now complete. The following are some of the principal items on the programme: Mme. Karsavina and Gavrilov (in a number of dances specially arranged for the occasion), Grock and Partner, Will Fyffe, Muriel George and Ernest Butcher, Harry Tate and company (in "Motoring"), Ella Retford, George Robey, Harry Weldon, Milton Hayes, Five Petleys, Madeline Collins, and the New York Havana Band.

Lady Zia Wernher and Lady Alexander are in charge of the sale of programmes, and will be assisted by Princess Nina of Russia, Viscountess Althorp, the Countess of Brecknock, Lady Avice Menzies, Lady Orcsfield, the Marchioness of Blandford, and many others.

The performance will be attended by members of the Royal Family.

Prize Flowers.

The blooms which at present decorate the Knickerbocker Club have come in for a deal of favourable comment. Small wonder, for they won a prize in a recent horticultural show.

An Appreciated Gift.

By the way, the Knickerbocker Club has just been presented with a magnificent gramophone by the Columbia Company. A number of the latest records was also included in the gift. The gramophone has been installed in the Ball Room, and members who want a quiet jazz can turn it on at will. Those who are not very proficient in the ball-room terpsichorean art often slip up stairs to try their steps on the Q.T. Rumour hath it that even Mr. Dave Carter has caught the fever, and has been spotted daintily tripping the light fantastic all on his own.

Wilkie Bard Joins.

The latest distinguished music hall artist to join the Knickerbocker Club is Mr. Wilkie Bard.

Sybil Thorndike at the Coliseum.

Miss Sybil Thorndike, who makes her first appearance on the music-hall stage at the London Coliseum next week, will give excerpts from "La Tosca." With her will be Mr. Gerald Robertshaw.

Fred Duprez Retained at Pav.

Last Saturday Fred Duprez should have concluded his present successful engagement at the London Pavilion, but a day or two after he opened he was asked to stay on for a further two weeks. What with two shows a day, an occasional trip to Westgate, and rehearsing his company for "King Solomon, Junr.," Fred has been denied a game of golf for the present.

The Granville Outing.

The staff outing of the Granville, Walham Green, will take place on Sunday, Aug. 6. It will take the form of a motor ride to Windsor and a boat trip thence to Marlow and back.

Mr. R. H. Gillespie's Garden Party.

Arrangements are progressing very favourably for the Garden Party which Mr. Gillespie, President of the V.A.B.F., is holding in the grounds of the Institution on Sunday afternoon, July 23. Mr. Gillespie's sole object for entertaining the subscribers and his many friends is in order to give an opportunity to those who donate for the upkeep of the Home to see for themselves how the money subscribed to the Fund is expended.

Admission will be by invitation only, and it is intended that the afternoon shall be purely a social gathering. In addition to teas being provided, and a band in attendance, Mr. Gillespie has got in touch with the "Daily Mail," and they have kindly consented to send down their "Stentorphone" for exhibition in the grounds that afternoon. This, by the way, is a special concession to the V.A.B.F., as it is against their rules to allow exhibitions on Sundays. It only remains for a return of the very fine weather to ensure the function being a success.

New Cross Outing.

On the 22nd of next month, Ted Glanville, the genial manager of the New Cross Empire, is arranging a staff outing—with Mr. Whatley, his assistant—which will be the first of its kind organised at this house. During his stay at Finsbury Park Ted Glanville was responsible for many of these happy gatherings, and is looking forward to an enjoyable day at Brighton.

The Bedford—House Full.

When we looked in at the Bedford on Monday evening the genial manager, Mr. Sackier, greeting us with a smile, said he could not offer us a seat, as the place was packed and it was a case of "standing room only." The excellent variety programme here includes Ada Cerito (just back from her colonial tour), Betty Bush and company, and Cornelius and Constance.

Duncan and Godfrey Home Again.

Like many other folk who visited S. Africa recently, Duncan and Godfrey had their share of excitement during the strikes, and are perhaps more pleased than usual to be back home again. Arthur caught a chill on the homeward journey, but we are glad to hear he has now recovered, and the popular couple are having a good time this week at Walham Green.

Willie Rolls Home Again.

Last week Willie Rolls, the roller-skating wonder, arrived back in England after an absence of thirty-five weeks, during which time he has been playing the Keith Circuit in America with great success. He was retained by Eddy Darling for an extra month, and also offered a full tour of the "Orpheum" time to start in August. He was, however, getting a little homesick, but has promised to go back next year. Willie and his wife are now holiday-making at Brighton for the next two weeks, and will attend the Goodwood races the week after. He commences his engagement here at the Grand, Birmingham, for the Moss' Empires, and also plays the Macnaghten and Controlling Tours, and will be playing his first town date, since his return, on September 11, at the Victoria Palace, when he promises to introduce some new sensational features in his act.

Willie has many interesting experiences to relate in connection with his trip, and artists who have American contracts to play can pick up some very useful hints from him.

Mr. and Mrs. Rolls, and "Polly" (a fine African grey parrot) returned on the "Acquitania," and although the conditions were not exactly favourable to his type of act Willie gave his show, which created much enthusiasm. Amongst the party entertained was Miss Mabel Normand, the popular film star.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild acknowledge with grateful thanks £5 collection from Dr. Walford Bodie, and £5 2s. 10d. Forget-Me-Not collection from Finsbury Park, and Stratford Empire, £2 19s. 4d. Miss Louie Vere is also thanked for her annual subscription of £1 1s., and Mr. Hunt for a parcel of clothing.

At the Theatrical Garden Party the Committee of the Music Hall Ladies' Guild organised a stall called "Toyland," which was managed by Mrs. Charles Coborn, Miss Lottie Albert and Mrs. Kasrac. Amongst those who helped to sell were the Misses Lily Weston, Dora Kennedy, Rosalie, Queenie, Irma, Billie, and Baby Osborn, and Mr. Chas. Kasrac; as a result a nice little cheque will be handed over to the Actors' Orphanage.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-one death levies are now due upon the 1922 books. Red stamps twenty-six.

For South Africa.

The following artists sailed from Southampton on Friday last, the 23rd inst., per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A. Limited:—Variety, Flo and Tess Le Roy, Teddy Stream; to play in Revue, Joseph Victor, Marjorie Ford.

Ernest G. Oram at Weston.

For the summer season at Weston-super-Mare, commencing on July 2 next, Ernest G. Oram, the popular musical director of the Hippo., Brighton, has been selected and appointed—out of nearly 100 applicants—to wield the baton at the Grand Pier. No fewer than 19 concerts will be given weekly, and the orchestra of 20 will be augmented on Sundays by the appearance of many well-known London vocalists. During his temporary absence from the chair at the Hippo., Brighton, the management have kindly given Mr. Oram permission to place a deputy there until he resumes on Oct. 2 next.

Half-Price Bargain Matinées.

The half-price bargain matinées at the London Pavilion and the New Oxford Theatres have, we hear, proved a great success. On Friday afternoon, when the experiment was begun, twice as much money as on any previous matinée during the present season was taken.

"Pins and Needles."

Mr. Jack Waller tells us that he has acquired the sole performing rights of "Pins and Needles," together with the entire production, and that he proposes sending it out on tour shortly, re-dressed, and with several novelties that he has acquired from the Continent.

Fred Morris.

Mr. Fred Morris, the popular baritone, writing to the Lawrence Wright Music Co., tells them that he is making a big hit everywhere with two of their numbers, "Sally" and "Masks and Faces." At the Palace, Douglas, this week, they are going even bigger than previously, and Mr. Morris intends using them during his forthcoming South African tour.

The Real McKays in Africa.

Further advices from South Africa tell of the continued success of the Real McKays, who opened so successfully at Cape Town, and were retained there for three weeks, during which time they introduced some new features, including a saxophone item by Neil, which went wonderfully well. Lily says that Neil is making quite a hit with his speeches. They were on the bill with Hayman and Franklin, and the quartette had many delightful motor tours amidst the wonderful scenery, many interesting snaps being taken by Lily, who is an enthusiastic photographer.

Footballer Artists.

Jack Cock, the popular Chelsea International footballer, and formerly of Huddersfield, has joined forces with Harold Walden, the Bradford City and Arsenal player, both of whom had for some time successfully worked single turns. Their partnership is a happy one, for while the former, who appears in his old club colours, does straight turns, Walden is a humorist of the first water. At the East Ham Palace last week they met with very gratifying receptions.

On Thursday night, at the first house, the West Ham United Club gave their patronage, and on Friday night the Chelsea Club was represented by Mr. Bert Palmer and Mrs. Palmer, who carried with them the felicitations of the members of the Chelsea Club. Jack Cock's song, "That Little Baby Boy of Mine," composed by Walden, is a very popular item, most effectively given.

Mark Stone.

Mark Stone, who was at the Pavilion, Glasgow, last week, tells us that he met with a nasty accident on the Monday evening just before he went on, slitting his wrist four inches up from the hand. He at first thought he had cut the main artery, as he lost quite half a pint of blood. The doctor arrived and put four stitches in, and only finished the last one five minutes before Mark went on. He did the two houses on Monday night, and continued during the week. Mark wishes, through our columns, to thank Jack Kirkpatrick, the manager, who, he says, was kindness itself.

Grand Palace, St. Albans.

The Grand Palace, St. Albans, where the enterprising proprietor, Mr. Whiting, is running pictures and a couple of first-class turns, is, we hear, doing excellent business. In the opening programme on June 8 were the Westminster Glee Singers and the Athene Trio. The bookings are in the hands of Tom Pacey.

The Fayre Four.

The Fayre Four, after a very successful tour, open at the Alhambra on Monday next, where their refined musical entertainment is sure to be greatly to the liking of the audience.

Will Fyffe.

Negotiations have, we hear, been going on for some time with the object of inducing Will Fyffe to visit America. Mr. Tom Pacey informs us that the offers have exceeded £200 a week, but arrangements are not yet completed. Will is just at present delighting audiences at the Palace, Douglas, Isle of Man, with his clever studies of Scottish life, and contemplates a week's holiday on July 3. On the Monday of that week he will appear at the gala performance at the Coliseum for the London hospitals.

The Flemings Back.

Arriving here by the Majestic last Saturday, Chas. Fleming and his partner recently concluded a 20-week tour on the Shubert Circuit, visiting New York, Chicago, St. Louis and Boston. Before leaving the States these performers were offered engagements with the Ziegfield Follies, and also in that very successful production "The Music Box"—to be presented here by Mr. Cochran at the end of the year—but their contracts here must be fulfilled. We understand they will probably return in the fall to appear under the former management. Opening at Manchester on July 10, Chas. and his partner will reappear at the London Coliseum the following week. Although they had a wonderful time on their recent tour the boys are glad to be here again, as they have made a number of friends on this side, many of whom journeyed to Southampton to meet them on arrival.

Billy Danvers.

Last week, at the Alhambra, Billy Danvers was in excellent form, and on Saturday evening at the last performance was obliged to respond to many calls before the curtain, the audience insisting on a speech. We hear that he will be back at this house again in a few weeks. This week Billy is appearing at New Cross.

Val Vett.

Val Vett, the rag painter, greatly added to his reputation last week at the Royal Hall, Harogate, where he was specially engaged. On Wednesday evening, during the special progamme given to commemorate the home coming of the Prince of Wales, he took the house by storm with his latest rag picture study of the Prince. On this occasion Sir Dan Godfrey conducted the orchestra in an all-British progamme, which was greatly enjoyed by the distinguished audience present. Val Vett has been specially engaged to appear with Sir Harry Lauder at His Majesty's Theatre, Aberdeen, the week commencing July 24.

FELDMAN'S STAFF OUTING

On Tuesday, the 20th inst., the staff of Messrs. B. Feldman and Co. had an up-river trip, Walton-on-Thames being their objective. The party left Richmond on the S.L. "Royal Thames" at 10 a.m. and arived at their destination at one o'clock, when an excellent lunch, to which nearly 100 persons sat down, was served by mine host of the "Angler's Hotel," Mr. Alfred Pryor.

In the unavoidable absence of Mr. Feldman Mr. A. L. Mocatta presided. The following was the toast list:—

"The King," proposed by the chairman (Mr. A. L. Mocatta); "The Firm," proposed by Mr. F. Slevin, response by Mr. A. L. Mocatta; "The Visitors," proposed by Mr. D. Somers, response by Mr. H. V. Strong; "The Ladies," proposed by Mr. Bennett Scott, response by Miss W. Keen; "Heads of Departments," proposed by Mr. A. L. Mocatta, response by Mr. P. H. Thomas; "Absent Friends," proposed by Mr. P. Kibbel, response by Mr. E. Valentine.

During the afternoon numerous games were indulged in and valuable prizes awarded to the winners. Tea was served at six o'clock, and after a short interval for dancing on the lawn the company left for Richmond, which was reached about 9.30.

An interesting feature of the trip was the "Sympathy" orchestra (composed of members of the staff), which discoursed excellent music all the way. The visitors included Mrs. Feldman, Miss Feldman, Miss Mocatta, Mr. Herbert Mocatta, and Mr. and Mrs. Harold V. Strong.

VAUDEVILLE GOLFING SOCIETY.

Monthly Bogey Competition.

The monthly bogey competition of the Vaudeville Golfing Society takes place on Friday next, 30th inst. The venue is Sudbury.

New Members.

The latest recruits for the V.G.S. are Messrs. Russell Carr and Billy Bennett.

The Stoll Cup.

Regarding the Stoll Cup, members are this week receiving notices requesting them to send in their entries by the end of the week. They are also being requested to state where they are likely to be during the first three weeks in July. Things are shaping well for this important contest.

The Terriers.

At the meeting on Sunday last Walter Norman officiated as W.T., Charles Kasrac as V.T., William Welsh G.C., Arthur Gallimore W.I., Charles Clark W.D., Ernest D'Almaine Y.B., and Arthur Were, secretary.

A hearty welcome was extended to Arthur Gallimore, Ken Gallimore and Ernest D'Almaine upon their reappearance in the Kennel.

The election of officers for July resulted as follows:—W.T.: Terrier Charles Kasrac; V.T.: Terrier Ernest D'Almaine.

A special general meeting of the Order was held prior to the usual Lodge meeting, and the recommendations of the Finance Committee were carried unanimously.

Members are particularly requested to note that all communications for the secretary must be addressed to him at 14, Dumbarton-road, Brixton Hill, S.W.2.

For Australia.

Lee White and Clay Smith sailed a fortnight ago to Australia, to appear on the Musgrove Circuit. They open in Melbourne July 19. They were booked by Miss Olive Lenton through the I.V.T.A. Burr and Hope sail in August for Australia under the Musgrove management, booked by Miss Olive Lenton through Nat Day's Agency.

CUT SALARIES' PROPOSALS.

Artists Reject the Managers' Schemes.

RESULT OF THE VOTING.

"The Era" learned at the time of going to press that the Variety Artistes' Federation had not received any reply from the Entertainments Protection Association to the V.A.F.'s last letter in regard to the proposed cut of artists' salaries to meet the losses which managements claim to have experienced during the past few months and are still suffering.

A canvass of the artists has resulted in the overwhelming rejection of the managers' proposals.

It will be recalled that on the 8th inst. the V.A.F. were invited to send representatives to a conference which the Entertainments Protection Association had arranged to discuss the serious position of affairs. The conference took place on the following day, and there was a straight talk on the situation. The managers gave figures to prove that their losses were considerable, and asked the V.A.F. to give whatever help they could to keep things going. They pointed out that the larger part of their profits were taken by the Excess Profits Duty, increased rates and income tax, and unless artists expressed their determination to help them, there were managements which would have to close down their businesses.

After a long discussion the managers offered for the consideration of the artists the following scheme:—

That for a period of one month from a mutually arranged date, every artist when performing in London under a contract in excess of £10 per week should agree to accept £10 plus 50 per cent. of the remainder of the salary contracted for. This scheme, if accepted, would work out as follows:—

£12 acts would receive £10 plus £1. Total, £11. 8 1-3 per cent. cut.
£15 acts would receive £10 plus £2 10s. Total, £12 10s. 16 2-3 per cent. cut.
£20 acts would receive £10 plus £5. Total, £15. 25 per cent. cut.
£30 acts would receive £10 plus £10. Total, £20. 33 1-3 per cent. cut.
£35 acts would receive £10 plus £12 10s. Total, £22 10s. 35 5-7 per cent. cut.
£40 acts would receive £10 plus £15. Total, £25. 37½ per cent. cut.
£50 acts would receive £10 plus £20. Total, £30. 40 per cent. cut.
£200 acts would receive £10 plus £45. Total, £55. 45 per cent. cut.
£200 acts would receive £10 plus £95. Total, £105. 47½ per cent. cut.
£250 acts would receive £10 plus £120. Total, £130. 48 per cent. cut.
£300 acts would receive £10 plus £145. Total, £155. 48 3-5 per cent. cut.

With reference to provincial salaries, the managers suggested that £15 should be the basis. This means that artists holding provincial contracts for £15 or under would not be affected. The proposed basis for London, as stated above, is £10, and artists holding London contracts for this amount or under would also be unaffected. Again, double acts, trios, and quartettes booked at comparatively small salaries, the "Era" is informed, would have to receive special consideration, as it would be utterly impossible for them to withstand against the effect of a serious cut in salary.

It should be clearly stated that this scheme was not advanced by the V.A.F.; it was the managers' own proposal.

There was an alternative scheme put forward by the managers, who suggested that every theatre under their control might be assessed at a certain figure, based on the takings of past and corresponding periods. If the takings of any such theatre fell, say, anything from 10 to 60 per cent. below the assessed figure, the artists would be paid out accordingly.

In the end the V.A.F. decided to submit the two schemes to the artists for their approval. "The Era" was officially informed that Mr Albert Voyce, the Chairman of the V.A.F., has forwarded to Mr. Walter Payne, Chairman of the Entertainments Protection Association, the following letter:—

Dear Mr. Payne,—Re Variety Managers' proposals to cut artists' salaries for a period of one month from week of June 26 to July 17, inclusive: We have canvassed the artists concerned upon the matter, and the results up to the moment are as follows:—

Scheme No. 1.

76 per cent. have voted against it.
16 per cent. are in favour of it.
8 per cent. are neutral.

Scheme No. 2 (the alternative scheme).

85 per cent. have voted against it.
5 per cent. are in favour of it.
9½ per cent. are neutral.

Judging from the results of this canvass and the correspondence which has come to hand in relation to the matter, most of the artists concerned are of opinion that neither scheme is just or equitable to themselves. As we are just as anxious as yourself and your colleagues to help in tiding the industry over the present dangerous period, we sincerely hope that the E.P.A. will at once consider the advisability of formulating a scheme in which artists will be given at least a "sporting chance," and which promises to be more equitable in its operation than either of the previous proposals.

"We have as yet received no reply to this letter," said Mr. Voyce to a representative of "The Era." "We are just as anxious to save the industry as the managers are. The artists were so severely beaten over the fifty-fifty scheme in 1914 that they are now rather shy to support any schemes which promise them, shall we say, so little as those which they have turned down. Again, many of the middle-price acts have been working probably one week in five for some considerable time, and consequently are in rather a bad way financially. Many of the dates which they held were immediate bookings at cut prices.

"Is it fair, then, to ask such artists to cut again, especially if they have been out of work a great deal within recent months? We do not want to say or do anything which will create misunderstanding as between the powers that be and the profession; we are willing to help the managers wherever we can.

"They have now got our reply, but we have not heard from them since it was sent.

"I may add," continued Mr. Voyce, "that we have received letters from big 'stars' intimating that they have sacrificed dates to the value of many thousands of pounds during the present year, and also for the present and the future in order to help the managements who find themselves in rather a difficult financial position as a result of the slump. One act—a £200 a week 'turn'—has been cancelled for the month of July; another—a woman turn—has cancelled during the year dates to oblige managements up to £2,000, and a big 'star' says he has sacrificed dates to the value of £800.

"We have reason to believe that many of the most important artists are helping the managements concerned in this way."

Mr. Voyce considered that the slump was due to several causes—the heat wave, daylight saving, and the entertainment tax, which has directed a very serious blow to the middle-class and the lesser houses.

"America," said Mr. Voyce, "is also suffering from the same complaint. And we had a letter the other day from one of our members in Australia which stated that the Entertainment Tax there caused many of the middle and smaller houses to close down, and the business of the larger houses was seriously affected. This condition of things prompted the managerial section of the profession to approach the Government, with the result that the Entertainment Tax was abolished.

"I think a great deal can be done in the battle against the Entertainment Tax if a few of the brilliant artists would conduct a campaign up and down the country and speak to the public from the workers' point of view. This campaign would appeal far more to the public than anything that has yet been done, and would result in great mass meetings being held throughout the country. My recent visit to Glasgow convinces me of this."

On inquiry at the offices of Mr. Walter Payne, the chairman of the Entertainment Protection Association, an "Era" representative was informed that there was nothing to report.

A Travelling Box Office.

A further development of Mr. Harry Day's idea of canvassing seats for the Bedford Theatre of Varieties, Camden Town, is a travelling box office, now to be seen perambulating the streets of North London. A lorry has been converted into a box office, with booking-office clerk and all accessories complete, and the initiation of this innovation last week was attended with great success. Three raucous motor horns are used to recall absent-minded pedestrians to the fact that something is happening in the street.

"THE REVIEW OF REVUES."

A Royal Performance at the Hippodrome.

OVER £2,000 FOR LONDON HOSPITALS.

If there existed a Legion of Honour for Professions the theatrical profession would have earned it long ago for their untiring efforts to help good works. Last week they blacked boots, sold tea, and enticed money out of a willing public in a thousand ways to help their own charity, and on Monday was opened a big campaign to assist the London hospitals, when the West-End revue managers presented a "Review of Revues" at the London Hippodrome.

Their Majesties the King and Queen set their seal of approval upon the performance by attending it in person. The Royal party, which included the Prince of Wales and Lord Louis Mountbatten, drove to the theatre by motor-car and were welcomed outside by a huge crowd of enthusiastic folk, and inside the theatre by Major Wernher. Mr. R. H. Gillespie, Mr. Andre Charlot, Mr. Walter Payne, and Mr. Archibald de Bear. The arrival in the Royal box, which had been charmingly decorated with pink roses for the occasion, just before eight, was the signal for a wonderful reception from a crowded house.

To ensure complete success three London revue theatres had closed for the evening. These were the Palace, the Vaudeville, and the Prince of Wales', the companies from all of which were taking part in the entertainment. Added to which there was the Hippodrome company, and special items from such recent successes as "The Fun of the Fayre," "Mayfair and Montmartre," and "The Curate's Egg." The result was naturally a perfect galaxy of talent, and the whole show was one of the most enjoyable "compotes" ever put on the London stage. Their Majesties and the Prince evidently found it thoroughly entertaining, for their unaffected laughter throughout the evening was a pleasure to witness.

There were twenty-five items in the programme, in which over 200 artists took part. The stage management was an achievement in itself, for all the various items were given in their proper sets, and some of them were very elaborate affairs. Following the overture, "The Review of Revues," specially arranged and conducted by Mr. Herman Finck, came a neatly written "Foreword," written by Mr. Arthur Wimperis and finely spoken by Lady Tree.

Then followed, appropriately, the Prologue to "A to Z," which might be said to be the Alphabet of Revue. After that we were regaled with the cream from the various London revues. The Hippodrome success, "Round in 50," was delightfully represented by the delicious "Romance of the Tea Leaves," and the Calefornian Orange Grove, the wonderful quick-change cabaret scene in San Francisco, not to mention Mr. George Robey's recitation "Why?" and his song about "Sing Sing." The Co-Optimists were found in some of the best of their numbers. These included the amusing medley for the whole company, "Too Much Coal-Black Mammy"; Mr. Gilbert Child's funny recitation, "The Blackest Man I Know"; the operatic Racing, Mr. Melville Gideon in "Ula Lula Lu," and Mr. Laddie Cliff in "Homeward Bound."

One of the best things of the evening came from "A to Z." Miss Maisie Gay's pseudo-patriotic number "March With Me" was very obviously enjoyed by the Royal party. Other good items from the Prince of Wales' revue were the very beautifully dressed "Vanity" scene, with Miss Gertrude Lawrence, Mr. Jack Buchanan's amusingly rendered "Too Much Mother" song, and the original sketch (which is repeated backwards by way of encore) entitled "The Green-Eyed Monster."

"Pot Luck" was represented by Mr. Jack Hulbert and the whole company in "Cigarette Land"; "How Time Flies," which continues to be perfectly rendered by Mr. Herbert Mundin and Mr. Ralph Roberts; Miss Beatrice Lillie as "Snoops, the Lawyer," and Miss Maidie Scott in a couple of characteristic numbers.

Other good things in the bill included Trini and Mr. Walter Williams, in the charming "Esperanto" song from "The Fun of the Fayre"; Miss Anita Elson and Mr. Charles Brooks, who gave a very popular item from "Mayfair and Montmartre"; Mr. Nelson Keys, who pleased the Prince of Wales particularly by his imitations of "people who will jazz," and Miss Sophie Tucker, who appeared in a couple of syncopated numbers.

One of the most popular persons in the whole show, however, was Mr. Tubby Edlin, who "interrupted" with his versatile entertainment throughout the evening. His comedy has the air of real impromptu humour, and kept everybody in the happiest of moods whilst scenes were being changed.

It was eleven-thirty before Miss Clarice Mayne led the whole massed company in "Say It With Music," and an amazingly successful evening finished ith the vast house singing the National Anthem.

"The Review of Revues" is a credit to all concerned, and it is understood that as a result of the entertainment over £2,000 will be handed to the combined appeal fund for the London hospitals.

THE LONDON MUSIC HALLS.

THE COLISEUM.

At the Coliseum this week the four Marx Brothers present themselves in a new sketch entitled "Home Again," which closely vies with "On the Balcony" for quick-fire humour. The first scene depicts the docks and piers of the Cunard Line, where the whole party land and have some quiet fun with an American policeman. The second scene, which is supposed to transpire two weeks later, takes place in Henry Hammer's villa on the Hudson. Hammer, as before, is amusingly interpreted by Julius Marx. Two of the brothers are accomplished musicians, and get enthusiastic receptions for their brilliant work on the piano and the harp.

Mr. Harry Weldon, after he had scored heavily with his always diverting "Bullfighter" number and his graphic description of Bronzo's arena exploits, achieves a still greater success with his ever-acceptable "Boxing" skit, wherein the immortal "Stiffy" is (nearly) prepared to take on all comers—ladies preferred.

Those delightful singers, Miss Muriel George and Mr. Ernest Butcher, soprano and baritone respectively, created a furore with their clever rendering of several choice selections not printed in their repertoire. These included "Flowers in the Valley," "Allouette," "No, John," and "Grinder John," the last being a particularly attractive solo from Mr. Butcher.

The Labas Duo do well in a novel juggling and tumbling act; Yvette Rugel, America's miniature prima donna, sings with power and charm; and the Deguchi Troupe, Japanese entertainers—three men and two young ladies—present a very excellent and graceful acrobatic act, gaining considerable and well-merited applause.

Mr. Billy O'Connor, described on the programme as "a 'pack' of humour," is possibly one of the greatest showmen among card manipulators we have in the country. His style is suave and pleasant, his patter bright, and his tricks clever and original in every way. The interest in his act is well sustained, an act that must commend itself entirely to the most blasé members of the public, some of whom have the impression that there is nothing new to be seen in the way of card manipulation.

Mr. Herbert La Martine, assisted by Miss Teddie Sherry, makes a very good impression with his dancing, especially with his "steps on steps."

THE ALHAMBRA.

There is the usual well-varied programme at the Alhambra this week. A couple of clever burlesques of Army life in peace time were very popular. There were the waggish and ingenious skit, "Learning a Trade," in which Marriott Edgar is effectively aided and abetted by Horace Percival and a "three-ton-lorry," and Coram's elaborately staged scena, "Whitehall," in which, of course, that famous ventriloquial comedian, "Jerry," plays the star rôle. Humour is also much to the fore in the brilliantly versatile turn of The Grotesque Jovers, who, whether they are making sweet melody on various musical instruments, giving a side-splitting burlesque of a ballet dance, or performing hair-raising feats on the horizontal bars, are a host in themselves. Then there is popular Ernie Mayne, in a couple of capital songs of the drily humorous order, which are greatly enjoyed.

A fascinating and artistic turn is provided by Victoria Carmen, who renders a trio of well-selected songs in a wonderfully painted futuristic scene and is assisted by a miniature performer who is a replica of herself, even to her elaborate costumes. A highly appreciated item is that presented by beautiful Vera Lavrova (Baroness Royce Garrett), the celebrated operatic soprano, who on Monday night gained enthusiastic applause for her perfect singing of the Jewel Song from "Faust" in its original French. Damsell and Boy are seen to advantage in a novel and sensational juggling entertainment, Armstrong and Howarth pleasingly render some lively duets, and Hilda Glyder proves herself to be a dainty dancer and singer.

A tribute to the enterprise of the Alhambra management should be paid for so quickly securing such a clear and effective film of the funeral procession of the murdered Sir Henry Wilson, which was shown at the first house on Monday.

HOLBORN EMPIRE.

A second edition of a successful revue is like a sequel to a popular novel; it frequently suffers simply by comparison with the high standard of excellence set by its predecessor. However, the revised edition of Mr. Harry Day's eminently successful revue, "Jingles," comes out of the ordeal with flying colours, and a jollier, livelier, or more tuneful show than that to be seen at the Holborn this week could not very well be imagined.

A spontaneous medley of song, dance, and spectacle with the right type of humour always predominant, "Jingles" neither boasts of nor requires any plot as a foundation. It is the infectious, high-spiritedness and vivacity of principal and chorus alike that prevents the intervention of a single dull moment throughout the evening, amongst the former are included the inimitable Jos. Alexander, the sweet-voiced Felice Delia, and an admirably versatile young lady in Kitty Emson. Jos. Alexandre's methods and stock of humour are too well known to call for further enlargement here. Of their particular kind they have no equal, and he has a wealth of opportunity of which full advantage is taken. There are few scenes in which he does not make an appearance in some guise or other, but we liked him best in a well-written and exceedingly amusing incident of a down-and-out emigrant, in which Kitty Emson gives a remarkably clever study of his brow-beaten spouse whose well nigh broken spirit rises to the occasion. There was a fund of histrionic ability in this and several other of her characterisations. Indeed, her versatility was one of the most striking things of the entertainment, and contributed in no small measure to its success. The musical numbers of Felice Delia prove another attraction. One of her new ones—and a very charming one it is—is entitled "Gipsyland." An original and admirably-conceived scene is that in which the better-known grand operas are popularised and brought more up-to-date, according to modern American ideas. It may savour of vandalism to set the "Intermezzo" from "Cavalleria" to ragtime, or to dance a jazz to an entr'act from "Lohengrin," but it all seemed very amusing, and the house thoroughly enjoyed it. In Lillie Ellis and Frank Green there are two talented exponents of various types of dancing, and lastly, but by no means least, the well-trained and comely beauty chorus deserve a special word of praise for the untiring energy they put into the work throughout.

FOR NOTES on FELDMAN NUMBERS See page 20.

THE GRANVILLE.

A crowded house welcomed Duncan and Godfrey, the immensely popular Cockney couple who are appearing here in their well-known sketch, "The Lonely Sailor." They introduce many deft touches into their songs and business. This is undoubtedly a very bright, exhilarating show, and the sheer light-heartedness of their performance gets right over the footlights. Jack Barty, the burly burlesquer, is in fine form. He gives his well-known ditty, "My Wife's Gone Away," and his stories, antics, and gyrations gain their usual meed of applause.

A very bright, entertaining sketch, "Two On a String," shows off Syd Hale and Nan Douglas well. The misunderstanding arising from this rencontre keep the audience in fits of laughter, and the imbroglio of the situation is kept up to the end in first-class style. A strangely assorted pair, O'Malley and Tolley, the somewhat different ones, do well in "I Didn't Like to Say No," and the interruptions leading to the sentimental ballad, "Take Thou This Rose," by his interrupting conductor, are very amusing, and the latter gentleman has a very good voice. O'Malley does not seem able to get a word in edgewise once Tolley takes the stage. The Brothers Tom and Jack Geddes do a good turn, "Putting On Airs." They perform on the banjo and bells, and in a kind of put-and-take duet, and other odd instruments. Jack has a fine falsetto voice, scores with some effective whistling, and their meal of musical instruments is quaint and clever, and so is the inebriate finale. Hal Jasper, the coloured comedian, character actor, and dancer, is good in "Ten Little Toes."

Miss Marie Goodwin in "The Night of the Bath," by Bert Lee and R. Weston, is a great success. A charming song and ventriloquial scena is delightfully given by Marie, an attractive brunette, who keeps the audience well amused with up-to-date quips, and as a child mimic she excels as a feminine exponent of this entertaining art, and she has a capital act in which to exploit it.

Rich and More, coloured comedians, get many a laugh with their cross-talk and arguments. Lena and Lewis in "Pastimes in Good Kentucky," a very neatly executed dance in their capital coon song and dance scena.

ILFORD HIPPODROME.

Mr. C. H. Baillie is to be congratulated on his variety bill at Ilford this week. Phil Stacey and Belle Tinney open the evening's entertainment with an effective little drawing-room burlesque. Billy Simpson follows with his clever comedy character studies. Albert Foster and Ninon, in light comedy cameos, featuring their own compositions, are highly appreciated. They are a couple of smart and refined entertainers. The item they present, in which, after a few lines of song by the lady, the appropriate and amusing answer is played by the gentleman at the piano, was loudly applauded, and on Monday evening took a curtain. Frank Powell is exceptionally good in his amusing numbers as a park keeper and a town crier. He keeps his audience in a continuous roar of laughter. Denis O'Neil and Pat Thayer are responsible for a highly entertaining contribution, and are making a big hit at Ilford. Gertie Gitana is as welcome as ever, and does well in "Didn't You Know?" "Will You Ever Think of Me," and "Feather Your Nest." Will Collinson and Co. in "The Buskers," "Member of Tatts," &c., are screamingly funny. The company is composed of accomplished comedians, and they serve up their fare in a way that brings prolonged applause.

NEW CROSS EMPIRE.

There was a fairly good "house" when we visited this popular South London theatre of varieties on Monday evening. De Busse was the first "turn," with his marvellous piano-accordion, which is literally a "one-man band." Got up as an Italiano, he was responsible for some really good music, and as an encore rendered a selection of popular melodies. The organ effects he gets from his instrument are wonderful. The Daniel Mayer Company present Mlle. Terpsichore, from the Folies-Bergères, Paris. This is an enjoyable exposition of the terpsichorean art. After a little introductory speech in front of the curtain, Mademoiselle treated the audience to a feast of colour and clever dancing. "Salome" was number one, followed by the "Tempest," a splendid whirlwind dance. "The Swan" was another, and the finale of this dance enraptured the audience. For the last item she gave us a "Bacchanale," the music by Massovett. Mlle. Terpsichore is also an exceedingly clever "tumbler," and some of her movements elicited a gasp of astonished appreciation. George Albert told in his bright and breezy way how to study girls. The woes of the poor "bookmaker" were the subject of his second number, and for an encore he gave a little recitation. Bert Kelton and Sister Sue danced and played their way into everybody's good graces. They are past-masters of the cornet and trombone, and get a lot of fun from these instruments. A "Jazz" band, imitations of Charlie Chaplin (in tights), and a very clever imitation of a San Francisco "Café Chantant" dancer, with a cornet and trombone laughing duet, thoroughly earned the encore they received. Bert Levy's "turn" is absolutely unique. He is a lightning caricaturist "par excellence," and his animated pictures are really wonderful. In response to the enthusiastic call he received he made a little speech in front of the curtain, and told how he was giving a matinée free for the kiddies of the district on Saturday afternoon, and all would be welcome.

Billy Danvers is a real good "turn," and kept the house in one ripple of laughter while he occupied the stage. He can tell a good tale, and hugely delighted everybody. The Four Seriese brought a delightful evening's entertainment to an end, and their clever and clean bar work and acrobatics kept all in their seats to the close. A word of praise must be accorded the excellent orchestra, under the baton of Mr. J. Morris, which adds not a little to the evening's enjoyment.

FAMOUS FILM FOLK ARRIVE IN ENGLAND.

Mr. and Mrs. Albert E. Smith arrived in London this week. Mr. Smith, as is commonly known, is the head of the famous Vitagraph Film Company, while his wife is the famous film star, Jean Paige, whose latest film, "Black Beauty," is still delighting millions of picture-goers in this country.

Born at Faversham, Kent, it is over ten years since Mr. Smith was in England, and it is his intention to study the cinema trade as it now stands in this country, so

JEAN PAIGE
VITAGRAPH

that on his return to America he can arrange for the production of films entirely suitable for exhibition in England. Too many of the films that now reach these shores are not entirely suitable, although they may have been big successes in U.S.A.

The marriage of Mr. Albert E. Smith to his pretty wife—who is, as might be expected, thrilled at her first glimpse of London—was a romance such as one would expect to find only in the films that Mr. Smith is instrumental in circulating throughout the world. He first met Jean Paige while out on location with one of his producers supervising the filming of one of his super productions. Struck by her beauty, he asked her to play a small part in the film. This she did, and proved she was in every way a born actress. Bigger things followed, and the climax arrived some short while ago, when she was starred in a big film yet to be released in this country, "The Prodigal Judge." It is now over a year since she became Mrs. Albert E. Smith, but her acting days are not yet finished, and we may expect more films that will delight us as did "Black Beauty."

BALL-ROOM BREVITIES.

A Lull in Activities.

Now approaches the season of the year when things slacken somewhat in the dancing circles of the great metropolis and the big provincial centres. Clubs curtail their arrangements; some of the best-known bands depart for the big hotels at fashionable watering-places, and exhibition dancers leave London to display their skill at seaside rendezvous.

Keeping It Up.

But Birmingham keeps the terpsichorean spirit through the most sultry of the dog days. That this is so is largely due to the enterprise of the Palais de Danse, Birmingham, which has put on a complete summer programme, including popular nights on Tuesdays, Wednesdays and Thursdays, and a "bon ton" night on Saturday. From all reports Birmingham is flocking to this sumptuous dancing hall in its thousands. Thus is the wave of dancing sweeping the whole country.

Novelty at Rector's.

The management of Rector's have bethought themselves of a bright idea. This is to engage that well-known violinist Rinaldo, together with his band. The net result is that patrons of this deservedly popular but exclusive rendezvous are nightly treated not only to some excellent music, but also to the spectacle of Rinaldo performing on the violin in the manner that has won him so much popularity on the music-hall stage. Altogether a capital idea.

Mr. Dick Kendall.

Music hall readers will also be interested to know that the general manager of the vast dancing enterprises comprised under the style and title of Messrs. Mitchell and Booke is none other than Mr. Dick Kendall, who is the brother of that very popular music-hall artist Miss Marie Kendall, and is not unknown to the vaudeville profession himself.

At Kensington.

Visiting the Merricks' Room of Kensington Palace Mansions last week we found the *thé dansant* going in great style. These afternoon dances are held by Miss Belle Harding, the well-known dancing teacher, who has done a great deal to make Londoners the good dancers they are.

Miss Marjorie Moss Ill.

We regret to hear that Miss Marjorie Moss, who, partnered by Mons. Fontana, has won herself so much fame as an exhibition dancer, has had a rather serious illness, necessitating an operation. Happily, however, the operation has proved successful, and Miss Moss is progressing favourably. It may be some little time, however, before she once more adorns the ball-room. All will join in wishing her a speedy return.

Changes.

Rumours are rife that a well-known West-End rendezvous which has hitherto been devoted to subscription dances will blossom forth in the autumn as a *pukka* club. The scheme, from what we can gather, is likely to be a highly popular and successful one.

"SPANGLES."

At the Camberwell Palace.

"Spangles" continues its merry career and this week Mr. Harry Day's excellent company are delighting Camberwell audiences. Mr. George Clarke is a comedian who quickly becomes a favourite and takes a prominent part in providing some rollicking fun. Of singers and dancers there are plenty, the Misses Norah Dwyer, Isabelle Dillon, Hilda Newsome, and Gerald Osborne entertain in a very spirited manner, both in song and dance. In the latter category, too, Pietro and Anna Cuka excel, whilst Miss Myra Mackenzie, Miss Josie Howard, and Messrs. Walter Newman and Frank Major are artists who spare no effort in their successful endeavour to please. The augmented orchestra under Mr. Vere Harker, and the contributions of the Syncopated Jazz Five, add materially to the brightness of the show.

SONGS AND SINGERS.

Francis and Day's.

The crescendo of praise from members of the entertainment world anent the excellence of this season's songs increases daily, and at Blackpool and other principal centres of amusement has already reached double forte, among the numbers specially singled out for eulogy being "Wherever You Are," "Peggy O'Neil," "Pucker Up and Whistle," "I Shall Remember Your Kisses," "Weep No More," "If Winter Comes," "Say it With Music," "Sunshine Bay," "Tippy Canoe," and "Julius."

"Wherever You Are," which has brought the firm and John P. Long, the number's author and composer, especial laudation, and is now acknowledged to be the big chorus ballad of the year, is going great guns this week at the Boscombe Hippodrome in the hands of its original singer, Dick Henderson. Dolce Cariello has likewise been scoring heavily with it at the Palace, Halifax, and this week at the Swansea Empire Christine Roy is taking curtains for her admired rendition of the item. Jean Andrews, Frank Cass, Fred Morris, Lorna Ray, and Nellie Wigley are likewise numbered among its exponents.

A new song of the firm, entitled "You've Got Your Mammy With You," has been proving a big hit everywhere in the safe hands of Terry Wilson; it went particularly strong at the Palace, Halifax, last week.

"We are doing between forty and fifty of your numbers," wrote Fred Clements from Skegness a few days since. In addition to "Weep No More" and "Say It With Music," big hits at this popular Lincolnshire resort, include "Wherever You Are" and "Julius" (sung by Mabel Hind) and "Peggy O'Neil" (Jimmy Loft and Stanley Barbour).

That experienced producer, Frank Terry, of Catlin's Royal Pierrots, reports that at Colwyn Bay "Say It With Music" (specially mounted as a scena), "Peggy O'Neill," "Julius," and "Wigan Pier" are firm favourites with large and appreciative audiences.

Lawrence Wright Music Co.

Space will not admit mention of all the letters the Lawrence Wright Music Co. have received from resident concert parties all over the country telling of the enormous success of "Sally," "Golden Dreamboat," and "Rainbow," but they are pouring in by every post.

At the Pavilion, Stroud, Percy Holmshaw's company, the Vaudevillians, are making a big success with "Golden Dreamboat" and "Sally."

From West Park Pavilion, Jersey, news comes of the success achieved there by Mr. Frank Blythe's company. They report that "Golden Dreamboat," "Rainbow" and "Sally" were instantaneous successes.

Writing from Cologne, where she is appearing at the Scala Theatre, Miss Jessie Preston reports that all the Tommies in occupation are singing "Hello! Old What's-a-Name" and "What D'yer Think o' That?"

Fred Morris is scoring everywhere with "Sally" and "Masks and Faces." Mr. Morris sails for South Africa early in July, and intends using these numbers out there.

"Golden Dreamboat" continues to be an enormous hit with Miss Lucille Benstead, and her splendid rendering of this number is much to the liking of audiences at the Empire, Croydon, this week.

"Masks and Faces" is another big hit, and the Bros. Geddes score heavily with it at the Granville, Walham Green, this week.

Miss Christine Roy is making a sure hit with the new light number by Wynn Stanley and Andrew Al. entitled "Wake Me Up When We Get To Alabamy."

An act who are always consistent workers of Lawrence Wright numbers is the Surprise Quartette. This week they are at the Palace, Luton, where they are making an enormous success with such numbers as "Golden Dreamboat" and "That's How the World Was Made."

Miss Belle Isobel, at the Summerhill Palace, Birmingham, is creating much enthusiasm with "Sally" and "Tell Me That Story of Old Missouri," two numbers which suit her admirably.

Miss Daisy Wood, who is appearing at the Empire, Stratford, this week, makes good with "Tell Me That Story of Old Missouri," and is very successful with "Wake Me Up When We Get To Alabamy."

Kirkby and Hudson find "Sally" a tremendous hit, and score with it nightly at the Empire, Stratford.

This number is also a big winner for Lake and Barrasford, who find it much to the liking of audiences at the Grand, Clapham, and Empire, Croydon, this week.

Bandmaster John Guy, of the Municipal Band, Colwyn Bay, informs us that he finds Lawrence Wright numbers sure successes there and that "Rainbow" is a big favourite already.

ACTORS' ASSOCIATION CLOSED SHOP CAMPAIGN.

Mrs. Cecil Chesterton Suggests a Motto.

A COMPARISON WITH FRANCE.

Mr. J. Fisher White presided at a meeting of the Actors' Association held in the New Oxford Galleries on Tuesday, the 20th, in furtherance of the closed shop campaign.

The need for increasing the membership was once again urged, and

So far as the general situation went, said Mr. Fisher White, it had not altered since their last meeting. Probably at the next meeting they would be in a position to cheer them up—or depress them.

The first speaker was Mr. Ivor Brown, a journalist, who spoke of what had been achieved by the National Union of Journalists as a trades union. Journalists, he said, had much the same sort of problems to face. More than that, they had, to a large extent, met them. They had a body of men who did not take to the trade union idea—being like bricklayers—though many of them were receiving less than bricklayers. The N.U.J. grew stronger and stronger, but it was not a closed shop or a revolutionary body, but it had been able to put journalists in a financial position upon which they could congratulate themselves. The rates for London, which he quoted, had been won by trade union organisation. It was an example of work done by a body of trade unionists who had tremendous difficulties to face, such as the apathy and the feeling against bringing manual workers' methods into a brain-workers' profession.

The actors' problem, as he saw it, was a question of salary, and they had their contract—which was not so generous as the journalists. The problem was a good deal more difficult by reason of the casualisation of employment, and also the fact that people came from outside and snatched jobs without having had any training or experience. People did not walk into newspaper offices and get a job like that, and acting ought to be learned in the same way. But with conditions as they were to-day it was possible for people to dodge the technical side. The problem was how to control entrance to the profession so that experienced people who had gone through the mill were not victimised. There was only one way to achieve that, and that was by setting up a monopoly of labour. Unless they had such a monopoly the public would victimise them, for the public had not the time or inclination to take the trouble to find out what were the conditions under which its servants worked. Other professions had a monopoly. Doctors and lawyers certainly had, and it was arguable that they abused their monopoly.

Risks Must Be Taken.

They had to take some risks in this matter. Every profession or trade should have its organisation, and it was up to the community at large to see that the professional organisation is neither subjected to tyranny or tyrannise over those it pretends to serve.

The point for the actors was to make, at the same time as their claim for far better treatment in the matter of remuneration and conditions of work, the perfectly valid claim to regulate their profession so as to make it better able to serve the public. The public was staying away from the theatre because what is being given did not satisfy them.

In the meantime the A.A. was forced to be on the defensive. It must get the monopoly of the profession, and it could not do that while the most active spirits were forced to do the very hard work of appealing to the apathetic, and generally going through the drudgery of trade union branch work. The only thing was to plod on until they had the provincial members far better organised. When they had that the possibilities before the dramatic profession were enormous.

He did not think they would ever get a national theatre—at any rate not for many years, and they certainly were not going to get municipal theatres.

The point was whether the actors by themselves, or in association with the managers, could organise their work so as to get the public they were losing through the lack of any State or municipal theatres. He thought they could. If the A.A. could close up its ranks and get the public behind it, the tedious economic problems would be solved, and they would have an opportunity of organising their work on guild lines, and thus put the dramatic profession upon an altogether better status than it had had before.

The actors must insist on the profession being closed to all who had not reached a certain standard of proficiency. The possibilities before them were immense, because there was, in this country, a big dramatic tradition, a big dramatic literature, and a big potential dramatic public. He urged them not to be frightened by the bugbear of monopoly. If a body of workers for the public—such as they were—did not take up a firm line against the public, or in defence of their own position in regard to the public, they stood a very good chance of being tyrannised and slave-driven, because the public did not know what was going on. (Applause.)

Mrs. Chesterton in the Chorus.

Mrs. Cecil Chesterton, another journalist and author, member of the N.U.J., followed. She said she knew the Association had big difficulties to contend with, not only against the forces of commercialism, but the prejudice of having anything to do with a society run on trade union principles. The vast majority of women journalists were very keen on organisation, and while she realised the very important work so many were giving to the Association, there were a very large number who did not believe in the Association.

Mrs. Chesterton told of her experiences as a chorus girl. Commissioned to write articles on the life, she decided to try it, and eventually obtained an engagement at £2 a week, including matinées, and she never worked so hard in all her life. A lot of the girls were getting less than she. She was rather indignant with what she saw, and rather let herself go in her articles. And to her surprise she incurred the displeasure of the chorus, who resented the public knowing what their conditions were.

Women under commercialism had suffered terribly from the lack of organisation. Their chance came during the war, and they took it.

How were they going to get hold of those outside? They must be unpleasant. They should have as a motto "Come into the Association or get out of the profession." They ought to be able to do that. They must bully the men and persuade the women. Until they established the A.A. shop she did not see how they could have the economic status they should have.

There were certain workers in the theatre who were particularly well organised, and might it not be to their advantage to have some sort of federation with those workers. (Applause.) If they did not do that they would find themselves in a very difficult position.

Seek Publicity.

Mrs. Chesterton went on to speak of the advisability of letting the public know something of their conditions, and mentioned the manager of a well-known London theatre who did not pay his artists. It should not be possible for such a man to start in management again, and it would not be if the public knew the circumstances.

Concluding, Mrs. Chesterton said that self-preservation was as important to life as toleration, and if they did not exercise that principle they would be badly left. (Applause.)

Mr. Fisher White, referring to the case mentioned by Mrs. Chesterton, explained the Committee's action in regard to it, and said that the matter was still sub judice, and it was the law's delay which held matters up.

Mr. Bonnaire, the London representative of "La Comedie," and also of the Society of Authors in France, also addressed the meeting. He made a point of the fact that there could be no professional status without a test, and referred to what was done in France under the Ministry of Fine Arts. He told of the training in the Conservatoire through which it was necessary to pass before obtaining first-class proficiency. His comparison between the French and English stage was not at all complimentary to the latter. Here, he said, it seemed impossible to get anything unless you made a big row, and he instanced the success of the suffragette campaign.

Theatre Rents.

Another matter referred to by Mr. Bonnaire was theatre rents, and he said the abuses in that direction certainly would not exist if there was a Ministry of Fine Arts here as there was in almost every other European country.

Then there was the taxes on theatres. The Government had no right to levy a tax on the theatre, for it did nothing at all for it.

Turning to his own experience as a manager he said he found that the scene-shifters got more than the artists. Was it worth while being a professional artist under those conditions? It was up to them to make it worth while.

Then, again, this was the only country which retained the censorship, a thing which might well be abolished.

In conclusion, Mr. Bonnaire urged the necessity of setting up some certificate of proficiency.

Mr. Fisher White said they had made one little start towards the recognition of the drama in this country, for the University of London had accepted the principle of granting a diploma for dramatic art. As they knew, the Committee had been considering the question of providing education which might lead to the setting up of a standard of proficiency. They had not got far yet. It was a matter of money.

University Diploma.

If the London University did establish such a diploma it was possible that the Stage Guild which they hoped to have would adopt that as the standard of excellence which every member of the guild must attain before admission. That remained to be seen.

Mr. Lugg said he had been bitterly disappointed with these meetings, and went on to refer to the apathy of the members. There had always been at least 200 more male members than women, and that should be altered. The A.A. shop would only be brought about when the overwhelming majority of the A.A. decided that such a shop was necessary. The ballot was to be taken in September, but they would not get much of a result unless they took more interest in things. It was, as had been said. Until they made a big noise they would never achieve anything.

They had been told they were servants of the public. The Civil Service was a good standard to take, and he should never be satisfied until he saw the profession demand a full qualification, proper salaries and conditions while acting, and a proper and full pension when they were no longer able to follow their profession. (Applause.)

A capital discussion followed, in which many of the things which the Association had been able to do for its members were referred to, and the point made that much more could be done if only information were given of the evils existing sooner than was done at present. It was no use complaining when it was too late.

A good deal of reference was made to a certain film production in the centre of London recently for which the pay was only 15s. The leader of one of the sections in the crowd said that in his party were three ex-West End managers; eight well-known actors, and several music hall artists, who, a few years ago, were £80 a week turns. That showed something of the conditions.

With an appeal to all to do their best to act as missionaries for the cause, Mr. Fisher White closed the meeting.

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NEXT WEEK'S CALLS.

MONDAY, JULY 3, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JULY 24 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.

SALISBURY PALACE.—Ernest E. Norris' Repertory company.

WEYMOUTH JUBILEE HALL.—Gilbert Payne's company in "Wedding Bell(e)s."

YEOVIL PALACE.—Rea and Noble.

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Mrs. Harry Lyndon's "Kid of Arizona."

RAMSGATE PAVILION (rehearsal, 12).—Tom E. Varley and company as booked.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal at 2).—Alfred Ray presents "The Fun Shop."

NORWICH THEATRE ROYAL.—Carlton Wallace's Repertoire company.

PAISLEY RINK PALACE (rehearsal at 12).—Black and Brown, Dancing Durhams.

RAYMOND Touring France.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE.—Marie Lloyd, S. W. Wyndham, O'Neil and Thayer, Frank Powell, Stacey and Tinney.

HOLBORN EMPIRE (rehearsal, 12).—Ernest Hastings, Anna Dorothy, Daisy Dormer, Victor Andre, Fred Everson.

ILFORD HIPPODROME (rehearsal, 12).—Harry Weldon, Fyne and Hurley, Fred Russell, Harry Taylor, Nelson and Nelson.

ISLINGTON EMPIRE (rehearsal, 12).—"Plaything of an Hour."

KILBURN EMPIRE (rehearsal, 12).—Daisy Dormer, G. S. Melvin, Stagpoole and Spier, Will Collinson, New McNaughtons.

LEWISHAM HIPPODROME (rehearsal, 12).—Lionel Bute and Co. present "Bull Dog Drummond."

PALLADIUM.—Harry Day's "Rockets."

POPLAR HIPPODROME.—"A Bit of Fluff."

SHOREDITCH OLYMPIA.—"The Edge of Beyond."

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Gar Kiddie's: "It."

BURNLEY.—"Twiddley Bits."

BRADFORD.—Jeavon and Jena, George Bolton, Jess and Tony, Edna Maude, Two Canadians, Martin and Castle.

CARLISLE.—Four Storks, Jock McKay, George Lee, Griff, Geddes Bros., Takase, Doris Ashton.

HALIFAX.—Lew Lake's "Jack of All Trades."

HUDDERSFIELD.—Edward Cooke's: "There You Are Then."

LEICESTER.—Company as booked.

SOUTHAMPTON.—"Babble and Squeak."

WARRINGTON.—Jenkins Bros., Darty and Partner, Bond Rowell, George Hyam, "Heart of A Jew," Loch and Lomond, Nance Oldfield.

RAYMOND London Shortly.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Jose de Moraes, Four Seriense, Haydn Wood and Dorothy Court, White, Black and Useless, Jay Whidden, O'Gorman Brothers, De Wynne Brothers.

BIRMINGHAM GRAND (rehearsal, 1).—Varney and Butt, Pall Malls, Al Herman, Fred Curran, Jack Lane, Pert Kelton and Sister Sue, Jack Barty.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Denise and Jan, Basil Sheldon.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Payne and Hilliard, The Westwoods, Takio, Herbert Clifton, Jack Pleasants, The Marvellous Poppescus, Pat and Joan.

CARDIFF EMPIRE (rehearsal, 1).—Lew Lake present Les Rouges et Noirs in "Splinters of 1922."

EDINBURGH EMPIRE (rehearsal, 12).—Cruikshank, Bransby Williams, Cole and Robbins, "Symphonia," Jen Latona, Hal Wright, Adami and Assistant.

FINSBURY PARK EMPIRE (rehearsal, 1).—Les Pomi, Daisy Wood, "The Monks of St. Bernard," Wilson Hallett, William and Joe Mandell, Zetta Mor, Penrose and Whitlock.

GATESHEAD EMPIRE (rehearsal, 1).—Dolly Elsworthy, company as booked.

GLASGOW ALHAMBRA (rehearsal, 11).—Lopokova and company, Hetty King, Max Darewski, Anna and Louis, Eddy Duo, Jordan and Harvey.

GLASGOW EMPIRE (rehearsal, 11).—Bert Elliott and Doris Brunton, "Rendezvous," May Wirth and company, Percy Honri, Sammy Shields, Dorothy Lena, Chris Richards.

HANLEY GRAND THEATRE (rehearsal, 12).—George Shirley presents "The Futurists."

HULL PALACE (rehearsal, 1).—Violet King, Renee and Godfrey, Stan Kavanagh, Ernie Lotinga and company in "Bluebottles," G. W. Monkman, Jack Riskitt and Betty, The Royal Merry Four.

LEEDS EMPIRE (rehearsal, 1).—The Buchanans, Two Wittaws, Harry Herbert, Bert Levy, Barrett and Knowles, Barker and Tarling, We Three.

LIVERPOOL EMPIRE (rehearsal, 1).—Mart and Pep, Jacques Inaudi, Bruce Green, Will Evans and company in "Letting Off the Fireworks," Wal Langtry, Marcelle and Partner, Martyn and Florence.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Old Bill, M.P."

NEWCASTLE EMPIRE (rehearsal, 1).—Florence Yaymen, Ben Beyer, Harry Lauder, Nolan and Holt, Boy Ronald.

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Rockets."

NEWPORT EMPIRE (rehearsal, 1).—Billy Wells and Eclair Twins, Dorothy Darlington, The Royal Breconia Singers, Sam Mayo, Kiddy Kennedy, De Havilands, Charles and Billy Hartley.

NOTTINGHAM EMPIRE (rehearsal, 1).—La Veen and Cross, St. Juste and Higgins, Coram, Will Tyler, Claud Anderson, Houston and Benson, Bernhart and Young.

PRESTON EMPIRE (rehearsal, 11).—Raie and Rosie Walters, Elsie Gregory, Fugi Family, J. W. Rickaby, Tom Clare, Nick Morton, Mutt and Jeff.

SALFORD PALACE THEATRE (rehearsal, 1).—Agnes Croxton, Russell Carr, Vine and Russell, Robb Wilton, Togan and Geneva, Warzan and Co., Albert Edwards.

SHEFFIELD EMPIRE (rehearsal, 1).—King and Benson, Cornalia and Eddie, Alfred Leonard, assisted by Adeline Valery, Cary Lynn, Du Calion, Frederic Bentley and company in "All Tied Up," Lillian Burgiss.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Mayne and Sheridan, Frank Le Dent, Violet Essex, Ristori and Partner, Lake and Barrasford, Tucker, Les Nosselas.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Jack and Evelyn, Hart and O'Brian, Alf. Thomas, Alma Vane, &c.

STRATFORD EMPIRE (rehearsal, 1).—Megan Brothers, Tom Edwards, Marcelle de Vere, Ella Retford, Lily Morris, Two Ascots, Syd Howard.

SUNDERLAND EMPIRE (rehearsal, 1).—Carl Hertz, Adam Tomlinson, Lole and Her, Sterling and Bowden, Three Rovenas.

SWANSEA EMPIRE (rehearsal, 2).—Herbert Lee, Johnson Clark, Daisy Taylor, The Flying Banvards, Chick Farr, The Hadens, Rich Hayes.

VICTORIA PALACE (rehearsal, 11.30).—Scott and Whaley, Ruth Vincent, Tex McLeod, Syd Moorhouse, Apollo Trio, Zellini, Albert and Roger Metchen, Doris May, Arthur Ferriss.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Albert Whelan, Rolf Slater, pictures.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Oswald Bemand, M'lita, Dolores, Geo. Calver, Dainty Doris, Nixon Grey, Josephine La Barte, Jock Mills.

BRIGHTON HIPPODROME (rehearsal, 12).—"1922."

LEEDS HIPPODROME (rehearsal, 12).—Billy Bennett, George Turner, Frank Benson, A. C. Astor, Elida Morris, Yvette Rugel, Two Meurs.

LIVERPOOL HIPPODROME (rehearsal, 12).—"On His Majesty's Service."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The League of Notions."

PORTSMOUTH HIPPODROME (rehearsal, 1).—"A White Man."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Many Happy Returns."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Royale Circus."

SOUTHEND HIPPODROME (rehearsal, 12).—Five Jovers, Gaston, May Henderson, Foster-Kershaw, Janette Denarber, Syd Walker, Derra De Moroda.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Frivolities."

RAYMOND Continental Tour.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. W. J. E. Davenport and Jack Norton present "Kitty from Kensington."

ALDERSHOT (Alfred Berts Military Halls), (rehearsal, 12).—The Doreens, The Brooklands, Richards and Morley, The Gilroys, Dare Derek, Vie Valentine, Dorothy Walker, J. P. Boston, "Narenta," and Pictures.

ASTON HIPPODROME (rehearsal, 12).—Jack Cromo's "Go As You Please."

BRIDLINGTON SPA.—Arthur Hardy and company "Scandal" and "Butterfly on the Wheel."

COVENTRY HIPPODROME (rehearsal, 1).—Tom E. Hughes, Daros, Jack Stocks, Billy and Doris Harley, Lily Denville.

DERBY HIPPODROME.—"All in One."

DUNDEE KING'S THEATRE (rehearsal, 12).—"Be Careful, Baby."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—J. F. Worsley's "Blue Birds" revue.

EXETER HIPPODROME.—Carlton and His Satellites, Anita Hayes, Notlin, Dorane and Wood, Naval Quartette, Billy Rowland.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. J. L. Davis presents "Philharmonic Minstrels."

LLANDUDNO PALLADIUM (rehearsal, 2).—Osborne and Perryer, Haywood and Hay, Stafford and Dudley, Ralph and Leo, Irene Flanders, Eddy George, Senor Angel Blanco.

"LONDON" SHOREDITCH.—Bert Maddison, Paul Witt and May Stevens, Bobbie Thornton, White and Pyke, Marie Terry, Two New Macs, Dechelette, Ethel Castaldini, Three Platinums.

LUTON PALACE THEATRE (rehearsal, 12.30).—Billy French, The Carmens, Murfayne, The Caron Troupe.

PENGE EMPIRE (rehearsal, 12).—"The Speckled Band."

WALHAM GREEN, GRANVILLE (rehearsal, 12).—Harry Snelson's revue, "Kinema Kid."

"THE RABBI AND THE PRIEST."

At the Alexandra, Stoke Newington.

This powrful play made its suburban début here on Monday, and owing to the large percentage of Jewish residents it will doubtless prove a most profitable pitch, especially considering that Mr. Waxman made his London reputation as a Yiddish actor at the Pavilion, Whitechapel, which is the nearest theatre—as the crow flies—to the Alexandra. Both Messrs. Waxman and J. Fisher White are in their best form, which means they are exhibiting some of the finest acting of its class to be found in London at present, creating intense enthusiasm among crowded audiences. Their efforts are ably seconded by the Misses Mollie Tremaine, Sylvia Morris, and Marie Munro. Messrs. Nat Blake and Howard Templeton also score very heavily both in prologue and play. Messrs. David Bain, Harry Paxton, Ernest Munro, and Master Louis Merton (with violin solo) are all in the picture. Mr. Benedict James should be amply content with such able interpreters of his thrilling and elevating drama.

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CONFIDENCE AND SHOWMANSHIP

Mystic Clayton's Lecture.

Mystic Clayton gave a lecture to members of the magic circle, the Magicians' Club and others, at the Rehearsal Club, Bedford-street, on Thursday evening, on the subject of "Confidence and Showmanship." He is a great believer in the necessity for self-confidence and freedom from self-consciousness or nervousness, such as tends to make one flush or turn pale before an audience. He advocates intense application to the work of magic and stagecraft, and the assistance of imagination and detachment from the audience, as great aids to success.

He gave an interesting relation of his early days as the son of a North-country English pioneer wedded to a Cherokee Indian Princess. His first suit of clothes was worn when he went to school at the age of 13, where he imbibed his first taste for magic by purchasing dearly from a Sioux fellow-student the dark secret of making an egg or one rabbit into two, this art having been learnt from a medicine man, master of craft and showmanship.

A few questions, such as how to learn confidence without first facing an audience, which elicited the reply that practice before a cheval glass to perfect the tricks, was the best preparation, and queries on diction, dress, and delivery brought the lecture to a close.

Mr. Clayton declared his desire to form an international magicians' club, and to cement the friendship and unions of the two countries in magic and art.

The chairman, Mr. Goldston, then presented him with two silk flags embroidered with the seals of the Magicians' Club and the Society of Magicians. Mr. Clayton seemed much moved by this tribute, and made an eloquent speech of thanks.

ANNUAL DANCING DISPLAY.

An attractive programme was presented by Miss Eileen Bellamy and her pupils at the Surrey Masonic Hall, Camberwell, on Tuesday, the 20th inst., before an overflowing and enthusiastic audience. There were 28 items, and Miss Bellamy is to be congratulated on the undoubted success of each.

With so many talented performers it is perhaps hardly fair to individualise, but mention must be made of Little Nellie Masters, who executed an Irish jig with delightful abandon. Ivy Randall won much admiration for her dance, "Spring Song"; Lu Andre and Babs Mallett rendered "Oh! By Jingo!" and finished with a smartly executed acrobatic dance. Enid Lovell gave a representation of an Indian Death Dance in realistic style; Elsie Winter also showed careful training in her dance, "The End of Summer."

A series of miniature ballets were given. "The Enchanted Statue" danced by Lu Andre, Viola Cuvelier, and Babs Mallett; "The Prince and the Beggar Maid" danced by Olive Langton and pupils; "Le Bouquet" danced by Viola Cuvelier, Nellie Masters, Babs Mallett and Ivy Langley. Miss Eileen Bellamy, supported by Edward Morton, presented a new ballet, "Nirvana," depicting the death of a favourite dancer; in this the full company of pupils appeared, and the item was received with rapturous applause.

The lightning effects were carefully thought out, and the dressing of the stage had received careful consideration. Miss Florence Davy carried out a heavy programme at the piano with success.

Bert Weston.

In the semi-final for the Hedley Bowl, Bert Weston should stand a good chance if one may judge by his consistent good golf of late, when he has recorded five seconds.

Islington Empire.

Excellent business was the rule last week at the Islington Empire, where the attraction was "Daddy Long Legs," in which Renee Kelly played her original part of Judy Abbott. This week that popular success from the Lyceum, "The Savage and the Woman," is paying its first visit to North London.

Sisters Reeve.

We hear that the Sisters Reeve have terminated their engagement with the "Buccaneers," with which they have been for the past two years, and are shortly resuming their own act. For panto., Mabel and Hester have been engaged to play their usual parts of Principal Boy and Girl in "Bo-Peep" at the Alexandra Theatre, Birmingham.

MAGICIANS' CLUB LADIES' NIGHT.

There was a big gathering of magicians and their friends at the Winter Gardens National Hotel, Russell Square, on Sunday last, on the occasion of the "Ladies' Night" of the Magicans' Club. Mr. Louis Gambier made an excellent chairman, and in the course of his remarks said that the Council had decided to accept ladies as members of the club, the subscription to be £1 1s. a season, and they would be allowed to wear the club's badge. This announcement was received with applause, and considerable amusement was caused by Mr. Gambier's contention that the ladies had always been magicians. Apart from the magic of their voice and eyes, they could, he said, produce three-guinea hats, ten-guinea costumes, &c., out of nothing. ("No, no!" from Mr. Oswald Williams.) "Yes," said Mr. Gambier, "because nothing represents the husband." The chairman also announced an amateur competition in which a challenge cup would be presented and a week's engagemnt at one of our leading theatres to the winner. Other interesting items gleaned from the chairman's speech were that a series of dances would be held next season, and that the Great Maurice, who had arrived from America, was being entertained at a banquet given in his honour by the Society of American Magicians on July 1. A characteristic card expressing regret at his inability to attend came from Mr. Chris Van Berne.

The lengthy programme was an all-round good one, and was opened by Marcel Demain, whose coin manipulation was very smart. Miss Hilda Bertram, in songs at the piano, followed, and delighted one and all with the piquant rendering of Hermann Lohr's Flapper songs and a "Baa Baa Black Sheep" parody. Mr. Herbert Collings' clever tricks and very smart patter went exceptionally well. Perhaps the most mystifying experiment of the whole evening was Mr. H. R. Milton's first trick with two packs of cards—it was extraordinarily good. Mr. Alan Stainer's anecdotes, including his gardener's story; Mr. Russell Howard's clever acting, particularly in his recital "The Actor"; Mr. Tom Ballard, displaying excellent technique in his ventriloquial taxi-driver scena; Mr. George Ryler's (from the Society of French Magicians), in some smart illusions; Mr. Ross Scott's tricks, and Mr. Norman Hunter's clever watch trick were among the other items on the programme.

EMPRESS, BRIXTON.

An excellent bill of fare was provided here this week, the programme opening with a clever equilibristic novelty, "On the Eiffel Tower." The Cardles follow in their clever "miniatures," their patter and songs as "Bride and Groom," Cockney lovers, etc., causing roars of laughter. May Sherrard, comedienne, delighted everybody in her usual bright and breezy manner with "Touch the Harp Lightly," and "Tootsteps." Jerry & Co. presented a humorous little sketch—"Builders"—a scream from beginning to end, Geo. Willie, West, and McGinty, worked very hard to secure the hearty applause which greeted them at the end. Hyde and Cody, "The Un-usual Waiters," proved very amusing and fully earned an enthusiastic call. Athas and Collins, the popular pair, appear in an original burlesque, "Imitations," and their inconsequent patter caused much merriment. Syd Howard sang some catchy songs and pattered well, and, lastly, C. W. Woltard scored with "Fun in a Hat Shop," which remains a keenly appreciated item in any variety programme.

Betty Bush.

This week, at the Bedford Palace, Betty Bush is presenting a revised version of that amusing act, "Fun in a Music Shop," which promises to develop into a popular success. Betty is now supported by Sydney Keith and Jim Gibbons.

Off to Australia.

Gene Gerrard is going to Australia, and Jay Laurier has taken his place in the bill at the Pavilion. Among others at the Pavilion this week are Fortunella and Cerelino, who made such a big success in the "League of Notions" at the Oxford.

"Merry Moments."

Harry Liston is booking "Farewell Visits" with his 20-minutes' "Merry Moments" turn.

Valdené.

Valdené, the international violinist, is appearing with great success this week at the Kennington Theatre.

[Photo, Hey, Scarborough.

MAKING THE MOST OF THEIR SEASIDE VISIT.

Above is a picture of the Dolly Octette of Dancers, who are touring with Mr. Harry Firth's "Oh, Dolly" revue, which has put in a couple of jolly and profitable weeks at the Royal, Scarborough, and (this week) Spa, Bridlington. Advantage was taken of the glorious weather and delightful bathing facilities on the coast for an exhilarating dip or two, and the picture shows this smart little band of dancers on the beach somewhere a few miles south of Scarborough prior to a rush for the sea.

"HEADS OR TAILS" at the Metropolitan.

Revue, in 6 Scenes, presented by Will Dalton, at the Metropolitan, on Monday, June 26, 1922.

An enthusiastic reception was accorded Mr. Will Dalton's revue, "Heads or Tails," at the Metropolitan, on Monday, and it deserved it. There is little plot, but plenty of capital comedy, and a host of singing and dancing numbers. Mr. George Norton is principal comedian, and very funny he is throughout the six scenes. His Charlie Chaplin and Mary Pickford burlesque is particularly well done. This is in conjunction with Miss Sadie Gaston, a good comedienne, who sings and dances well in "Tennessee." Miss Lola Nielsen makes an attractive Daisie, and joins in the duet, "I Never Knew," with Mr. Fred Manson, who contributes a capital character study of "Slowcoach," with song, "The World's Alright." Pretty Miss Peggy Mackintosh makes a most attractive Flossie. She has personality and charm, and sings excellently "You've Got to be Cute." Her Scotch song and dance was a decided hit. Mr. Lynn Wright is a big success as Grabbit, and sings in light comedy vein a "girl's" song and an Eastern number. Other parts are all ably sustained, and a quartette of dancers and chorus add to the general success.

Mr. David Stewart, an extra turn, sang well "My Dreams" and "Bonnie Mary of Argyll."

EAST HAM PALACE.

That bright little musical comedy, "An Irish Maid," by Chas. H. E. Berry, is likely to draw good houses here this week judged by the reception accorded it on Monday night. Miss Betty Green was a charming Pat Malone, and sang her numbers most effectively, while Fred Cornish was an ideal lover. Their joint final song, "There's a Sweet lil Home," was very artistically rendered. Miss Norah Lennox sang with much taste "Silvery Moon," and with Mr. Theodore Cass was most successful in 'Oh, What Fun." The dancing of Laurie and Louise was very clever, and won much applause. Mr. George Franklin, as Bridget and in other guises, kept the fun going merrily. And it may be said of the rest of the cast—that they all did extremely well.

At Hythe.

Mr. Herbert Winter's Concert Party seems, from all accounts, to be doing very well at Hythe this year. This party contains three prominent members of the C.A.A., Miss Margaret Briden, Miss Nora Bancroft, and Mr. Arthur Strike.

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NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
Details and rates—which include cost of block—may be obtained on application to
The Advertisement Manager.

FILM NOTES AND NEWS.

American Welcome for British Pictures—A Beautiful Film—A Sporting Double.

American Welcome to British Picture.

British productions have now begun in good earnest to make their way in the United States. One of the most gratifying evidences of this is to be found in the letter which has reached Mr. Denison Clift, the producer of the "Ideal" picture "A Woman of No Importance." It comes from Mr. David O. Selznick, of Select Pictures Corporation, and expresses the writer's warm congratulations on the splendid manner in which Mr. Oscar Wilde's "A Woman of No Importance" was handled in this country. "In my opinion," the letter proceeds, "there are very few directors on either side of the Atlantic who could as superbly have handled so delicate a subject, and it is going to give us real satisfaction to present 'A Woman of No Importance' in America." The writer adds that "the Selznick Select Organisation is always open for the distribution of any British productions as fine as this."

In addition to "A Woman of No Importance," "Ideal" have recently disposed to America of others of their productions, including "Sonia," "Demos," and "Beyond the Dreams of Avarice."

"The Four Seasons."

This beautiful and instructive film, which is of the highest educational value, was shown at the New Gallery on Friday morning last to a large and distinguished audience, which included the Right Hon. H. H. Asquith and Mrs. Asquith. The film deals exclusively with the evolution of animal and physical life from the first breath of Spring, to its maturity in Midsummer, to its gradual decline and somnolence during the Winter period. The habits of birds, beasts, reptiles, and the awesome phenomena of Nature in quietness and stress are in turn revealed to the spectator, who in the course of an hour's splendid entertainment realises vividly the lesson of the earth's annual revolution round the sun. This film should be shown in every cinema in the country, and facilities accorded by the educational authorities for the scholars in their districts to witness it. Marks 10.

"The Christie Comedies."

A selection from these Gaumont-controlled comedies was shown to the trade on Wednesday last at the New Gallery, and they admirably fulfil the purpose for which they are designed, being genuine laugh-getters. "Saving Sister Susie," the droll idea of which is to dress as a child a charming girl in the first bloom of womanhood in order that she may not outrival her elderly sister in the affections of an eligible young man, but who, by that very means, succeeds in "hooking" him, is a fair guide to the drawing capacity of the series, which are an undoubted box-office proposition. Marks—9½.

The Lewis-Burns Bout.

On the same occasion an excellent film narrative of the Kid Lewis-Burns fight for the middle-weight championship was shown, and proved in convincing style the immense superiority of the winner over his antagonist, who, however, gave an exhibition of pluck and skill for eleven rounds against heavy odds. This is one of the most satisfactory fight pictures shown for a long while. Marks 9.

"A Sporting Double."

Arthur Rooke is working hard at the moment on the new Granger-Davidson film "A Sporting Double," which is to be trade shown on July 6. The film takes its title from a bet—Huddersfield to win the Football Cup and Captain Cuttle to win the Derby—which Will Blunt (played by John Stuart) makes in order to gain the hand of Eileen Grimshaw. A feature of this film is the inclusion of the actual Cup Final and Derby scenes. The cast includes Douglas Munro, John Stuart, Lilian Douglas, Myrtle Vibart, and Terry Cavanagh.

Assessment of Cinemas.

A deputation from the Burnley Cinema Exhibitors' Association has been received by the Burnley Union Assessment Committee, and arguments have been considered for a reduction in the present assessment of cinemas and other places of amusement. The Committee promised to give the question their consideration, but up to date there has been no definite action in the matter.

"Grand Larceny."

Claire Windsor and Elliott Dexter play the leading parts in this Goldwyn drama, which is remarkable for an unhappy ending. It is the only consistent ending, however. Frivolous Kathleen Annixter, after having been divorced from a man who loves her, marries a man who also loves her, and having discovered that her affections are held by the former man, walks out of the picture alone, deciding that time alone can prove which man's love is the greatest, and whether she is worthy of any love at all. The settings are mostly beautiful interiors, through which Claire Windsor moves equally beautiful, clad in beautiful clothes. Marks 9.

Sir Arthur Among the Magicians.

Sir Arthur Conan Doyle dined recently in New York with the Society of American Magicians.

After dinner Houdini escaped from a trunk.

"Will some gentleman in the audience kindly step forward and examine the knots?" he requested, and among other gentlemen who complied Sir Arthur Conan Doyle went up.

Sir Arthur examined the knots and found that they were tied.

"I must take my coat off," said Houdini. But this was manifestly impossible, because his hands were already tied behind his back, and the knots had been examined by Sir Arthur Conan Doyle.

"It can't be done," said Sir Arthur.

"It can," said Hoody. "Elementary, my dear Watson."

And he went into the cabinet and emerged a second later, coatless but with hands still tied.

Draws 25,000 People in 12 Performances!

THE FAMOUS FOX FILM,

The Queen of Sheba,

as presented in conjunction with

J. Alexander's Grand Opera Company of 6 Star Artists.

Makes the Production a Real

FILM—MUSIC—DRAMA!

The FILM-MUSIC-DRAMA is the Entertainment of the Future.

Over **25,000** People paid for admission to the King's Theatre, Sunderland, during the week of June 12 to witness the remarkable performances there of

"THE QUEEN OF SHEBA"

in conjunction with J. Alexander's Opera Co.

Novel! Thrilling! Effective! Absorbing!

A Tremendous Money Draw.

Enterprising Managers who already hold bookings with "The Queen of Sheba" film, write to Mr. Alexander and see if his vacancies will fit your book.

IT WILL PAY YOU!

Or I am prepared to take over First-Class Halls, cinemas or theatres, either on certainty or percentage (the management supplying the film), or I will supply the Complete Show ("Queen of Sheba" film and Opera Co. on shares.

NO MATTER IF THE FILM HAS ALREADY PLAYED THE TOWN ONCE OR TWICE. In its new VOCAL-MUSIC-DRAMA FORM it will draw Large Audiences ANY TIME, ANYWHERE.

Write or wire, J. ALEXANDER.

This week (June 26),

REGENT THEATRE, YARMOUTH.

Next week (July 3),

BORO' THEATRE, NORTH SHIELDS.

Proprietors & Managers Consult

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FAMOUS AMERICAN FILM COMEDIENNE IN ENGLAND

Miss Mabel Normand.

The famous American film comedienne, Miss Mabel Normand, arrived in this country, per s.s. "Aquitania," on Tuesday, the 20th, and is staying at the Ritz Hotel. An "Era" representative had the pleasure of a chat with Miss Normand on the evening of her arrival, when she gave an entertaining account of her career. "The little dark-haired biograph girl," as she used to be called, was born in Harlem, spent her early girlhood in Atlanta, Georgia, and then went to New York, determined to try her fortune on the stage. At first, however, she worked as a model for some of New York's most famous artists, including James Montgomery Flagg, Charles Dana Gibson, and Penryn Stanlaws.

Having an afternoon off, she accidentally met Alice Joyce, who suggested that she should go along with her and be introduced to D. W. Griffith. Griffith engaged Miss Normand on the spot to play the part of a page at a fee of five dollars. After that she was committed to "the pictures," and eventually moved into the Vitagraph studios in the days of John Bunny, Flora Finch, Ralph Ince, and others of the "old guard" of picture pioneers.

When Mack Sennett organised his Keystone company he engaged Miss Normand at 125 dollars a week. Her appearances with this organisation reached outstanding success in "Mickey." An engagement with Goldwyn followed, upon the completion of which a tempting offer was made for her to return to the Sennett banner.

Miss Normand has just completed what is regarded as her best impersonation, "Molly O." The success of this film has been so great in America that many manufacturing firms have christened their commodities with the "Molly O" trade mark. There are "Molly O" hats, "Molly O" shoes, "Molly O" biscuits," "Molly O" playing cards, a song bearing the name, and so on. Miss Normand is remaining in England about one month, and is then paying brief visits to Paris and Berlin.

To CINEMA PROPRIETORS.

— The —

"JARDINE ORCHESTRAL ORGAN"

is THE instrument that MUST have a place in your Cinema. If you doubt us, pay a visit and hear it at

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OLD TRAFFORD - - - MANCHESTER.

ENTERTAINMENT FINANCE.

Quiet but Hopeful.

"BROADCASTING."

Idleness has been the keynote in the market for amusement shares during the week, but prices have shrunk a little in the heat of the sun. Interest here and there has been quickened by the possibility that in the committee stage of the Finance Bill some amelioration of the incidence of the entertainment tax will be forthcoming. The matter was discussed on Monday, and it is hoped that as a result a flat rate of reduction from certified receipts will be substituted in suitable cases for the present scale of duties. The 10 per cent. rate suggested by the cinema owners will probably be declared by the Chancellor of the Exchequer to be too low.

There is just a possibility that a grievance of the film industry may be adjusted. In the House of Commons recently Mr. A. E. Newbould pointed out that a British film company might produce abroad a film with an all-British cast and all-British apparatus, but the film would be liable to the duty of 33 1-3 per cent., when it was brought into this country. The film of the Mount Everest Expedition would be liable to that duty.

The Chancellor of the Exchequer promised to take the matter into consideration with a view to devising relief. Some power ought to be in the hands of the authorities to admit free of tax British production like the Everest film.

PRESENT PRICES.

CINEMA COMPANIES.

Company.	Stock or Share.	Issued Cap. £	Price.
Provincial Cinema Theatres ..	£1	500,000	½-¾
Do. 10% Part. Pref. Ord.	£1	1,000,000	7/9-8/6
Do. 7½% Cum. B. Pref.	£1	600,000	12/9-13/9
Do. 7½% Cum. A. Pref.	£1	100,000	¾-1
Stoll Picture Theatre (Kingsway)	10/-	150,000	10/6-12/-
Do. 8½% Cum. Pref. ..	£1	150,000	¾-¾
Do. 7% 1st Mort. Debs.	Stock	100,000	87-92
Stoll Picture Productions	£1	200,000	¾-1
Do. 8% Cum. Part Pref.	£1	100,000	¾-¾
Associated Provincial Picture Houses ..	£1	400,000	7/6
Do. 7½% Cum. Pref. ..	1s.	100,000	9d
Do. 7% Debs.	Stock	25,000	40-60
National Electric Theatres	10/-	30,500	½-¾
Do. Deferred	1/-	1,000	—
London Palace (1921)	£1	203,787	⅜-½

THEATRE AND MUSIC HALL COMPANIES.

Alhambra	£1	79,506	⅝-¾
Coliseum Syndicate ..	£1	70,588	2-2½
Do. 7% B. Pref. ..	£1	70,588	15/0
Do. 6% Pref.	£1	44,000	12/9
London Pavilion ..	£5	130,000	2½-2¾
Do. 6% Cum. Pref. ..	£5	50,000	3½-3¾
London Theatres of Varieties	£1	400,000	9/4½
Do. 7% Cum. Pref. ..	£1	100,000	⅝-¾
Metropolitan Theatre of Varieties	£1	45,007	5/3
Moss Empires	£5	560,000	5-5½
Do. 5% Cum. Pref. ..	£5	478,785	3¾-4
Oxford	£5	100,000	3¾-4
Theatre Royal, Drury Lane	£1	125,000	⅝-¾
United Varieties Syndicate	£1	35,169	½-½
Variety Theatres, Consolidated	£1	137,007	½-½
Victoria Palace ..	10/-	80,000	½-1

Alliance Films.

It is not quite just, perhaps, to attribute all film failures to entertainment tax, for in some instances lack of success is due to faulty finance. A case in point is that of the Alliance Film Corporation, the report and accounts of which show a gross trading profit of £14,900, which is swamped by costs and expenses, the eventual result being a loss of £17,700. Directors' fees are included in the expenses, but they have not been paid, presumably because there is nothing from which to pay them. Calls on unpaid capital have brought in only £35,400, and shares have been cancelled in cases where the directors consider the money is irrecoverable. Properties are mortgaged, the Harrow Weald freehold being "cover" for bankers' advances, while the St. Margaret's Studio is given as security for a loan which is to be replaced by an issue of debentures. On the assets side of the balance-sheet preliminary expenses are shown as £18,700, and brokerage and underwriting, £34,200. The auditor's certificate throws further light on the accounts in the following comments: "Included with the items stated as assets in the balance-sheet are (a) 'Consideration for Contracts,' etc. (£73,275) in respect of which no provision has been made for lapse of rights and loss on shares; (b) 'Film Productions,' total cost of which is stated at £100,406; (c) Debentures in British Actors' Film Company (Limited) (£72,767), the assets of which company are still in the possession of a receiver."

"Broadcasting" and the Theatre.

I have been discussing with members of the Stock Exchange the possible effect of the wireless innovation popularly known as broadcasting.

The "broadcasting" system as a whole touches a multitude of interests, and a point of some importance to the entertainment world is the possible effect on theatre box-office receipts. At a first glance it appears that with "listening-in" apparatus becoming more common day by day, people who desire entertainment would be only too anxious to listen to the various concerts broadcasted throughout the country in the environments of their own homes and without any expense. This, of course, would be detrimental to theatres, and some people have gone to the length of suggesting that theatre proprietors would oppose the "sending-out" of such concerts.

To the foregoing a combating argument has been proposed, namely, that the cost of "listening-in" apparatus is too prohibitive to render it a universal institution. But this is not a sound argument, for with increasing use prices will fall to a level at which most people will be able to afford the necessary apparatus.

A much better reason is forthcoming. In the first place, it is difficult to imagine what steps proprietors of theatres could take against the broadcasting of entertainments, but, leaving this out as unworthy of consideration, it is clear that people who would "listen-in" for such concerts are those who usually patronise concert-halls. Those who usually frequent theatres—and there are still a good many who make it a regular practice—are not likely to be content with second-rate concerts. Even were this likely, there is a certain attraction in "going out" to entertainments which would be lost in a domestic atmosphere. Then, again, music may be all very well for a section of the public, but the greater mass go to theatres and concerts equally as much for the acting.

These are only a few of the arguments against the suggestion that the revenues of theatres will suffer by the new wireless system. Undoubtedly there will be a decrease in takings, but it will be so small as to be almost insignificant. Thus, those holders of theatre shares who were becoming anxious as to future returns need not be alarmed, for with a resumption of generally favourable industrial conditions the entertainment industry should regain the flourishing air of prosperity which characterised it before and during the war.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

BLACKPOOL CLIFTON PALACE, LTD.—Regd. June 6. Cathedral House, Long Millgate, Manchester. To carry on the business of proprietors and managers of cinematograph theatres. Capital: £27,000 in 27,000 shares of £1 each. Directors: J. T. Bailey, Hollywood, Burford-road, Whalley Range, Manchester; J. J. Mannock, 3, Albert-terrace, South Parade, Blackpool; W. Thornley, 46, Withnell-road, Blackpool; W. H. Heywood, Holly Mount, Edgerton, Huddersfield; J. A. Heywood, 65, St. John's-road, Huddersfield.

MASTER'S TRADING CO., LTD.—Regd. June 16. 1, Rupert-street, W.1. To carry on the business of exhibiting advertisement films in cinema halls and other advertising or cinema business. Capital: £2,620 in 2,500 10 per cent. cum. pref. shares of £1 each and 2,400 ordinary shares of 1s. each. Directors: E. H. Haywood, 18, Ravenscourt-gardens, W.6; W. H. Broughton, 48, Lancaster-gate, W.2; C. Macfie, 11, Portland-place, W.1 (all permanent directors).

NEW BIOSCOPE TRADING CO. (1922), LTD.—Regd. June 16. To carry on the business of cinematograph film producers. Capital: £3,000 in 3,000 shares of £1 each. Directors: T. R. Griffiths (managing director and chairman). Subscribers: Mrs. Julie A. Griffiths, 25, Glenmore-road, Belsize Park, N.W.; Mabel Jones, 35, Gilmore-road, Lewisham, S.E. 13 (1,500 shares).

PONTYCYMMER HIPPODROME AND AMUSEMENTS, LTD.—Regd. June 19. To carry on the business of cinema and general entertainment hall proprietors. Capital: £1,000 in 1,000 shares of £1 each. Directors: G. C. Harrison, 1, Pembroke-terrace, Cardiff (managing director); S. S. Case, 284, Newport-road, Cardiff.

SUBURBAN SUPER-CINEMAS, LTD.—Regd. June 19. 10a, Great Eastern-street, E.C.2. To carry on the business of caterers for public entertainments, exhibitions, or amusements, theatre proprietors or managers. Capital: £22,500 in 22,500 ordinary shares of £1 each. Directors: W. Harris, 10a, Great Eastern-street, E.C.2; T. Dixon; P. Lever; A. Gilbert; R. Adler; M. Pollock; J. De Yong, 109, Priory-road, West Hampstead, N.W.

A STUART BLACKTON FILM REHEARSAL.

How many of the thousands who sit nightly in the comfortable seats of their pet picture palace to watch the quick unfolding of the shadow play, give a thought to the infinite of intricate detail, careful thought, and hard work that goes to perfect its production? Only those that have had the privilege of witnessing a film in the making.

It was a queer, incredible, unworkaday world that we entered at the Gaumont Studio, Shepherd's Bush, on Tuesday, the 20th, when the great French boxer, M. Georges Carpentier, began his film work for Mr. J. Stuart Blackton in a picture which, when it is released, after months of preparation, will be called "Love's April." The light that came through the blackened glass that formed the roof of the enormous studio showed men in shirt-sleeves manipulating strange lights that glared on the performers, while in the background, ceaselessly busy, explaining, directing, discussing with boundless tact and the certitude of knowledge based on experience, were Mr. Stuart Blackton, his clever, delightful wife, and his right hand, Mr. Felix Orman. In the centre of the studio was the setting for one of the scenes, a charming room, with some fine bits of furniture, an open door centre back showing a room beyond, a fireplace to the right that sometimes flickered with bright blue flames, and a lattice window beyond, through which, at a signal, darted flashes of lightning.

The Performers.

Naturally our chief interest was in the handsome French boxer, the great Carpentier. Was he as good-looking at close quarters as he appeared when he was in the ring? we asked each other, and were prepared for disappointment. Our preparations were wasted, for M. Georges is as attractive when you meet him in a room as when you see him inside the ropes, and his smile is as irresistible as his punch. In his fine costumes—the play is of the wigs and crinolines period—he makes a splendid hero, and poses extraordinarily well. His leading lady is Miss Flora le Breton, small and exquisite as a bit of Dresden china in an adorable frock festooned with tiny roses and a delicious little rose wreath set at a coquettish angle on her pretty hair. The dark, more statuesque beauty of Miss Mary Clare, as the heroine's maid, forms an admirable foil to Miss le Breton's dainty charm, and together the two make an engaging picture. A newcomer to the films, Miss Maisie Fisher, discovered by Mr. Stuart Blackton at the Margaret Morris School of Dancing, makes a sweet little figure as a vision of the hero's dead mother, while the producer's son, a fine lad of about ten years of age, appears in the early part of the play as the hero when a boy.

We heard of exciting events that were to take place at later rehearsals, a fight for the hero, captures and rescues, and a wonderful garden-party that is going to surpass everything of the kind that has been done before.

THE WEEK'S RACING.

Newmarket First July Meeting.

PRINCESS OF WALES' STAKES.

The Newmarket July Meetings can be numbered amongst the most pleasureable of the season. Good sport is invariably provided under the best of conditions, always assuming the weather is favourable.

The two big items of the week are the Duke of Cambridge Handicap on Wednesday, and the Princess of Wales' Stakes on Thursday, and both should bring some of the finest cattle in the kingdom into opposition.

The Duke of Cambridge Handicap.

(Run Wednesday, June 28. Dis. 1 m.)

Leighton, in spite of his continued indifferent displays, is still regarded as the Leighton of Derby and Cambridgeshire days, and heads the list with the welter of 9st. 8lb. What he may do when the going becomes softer is open to conjecture, but at present something is always found a bit too good for him, the latest phase being for Tetrabbazia to cut him to ribbons at Newbury on 11lb. worse terms than she met him in the Royal Hunt Cup. In our view a mile, or very little over, is the length of his tether, and this fact, in combination with the hard going, may have led to his defeat.

He meets Crubenmore on 4lb. better terms here than at Ascot, and Varzy and Stratford on 8lb. better terms. We take the balance of points now to be in favour of Stratford, as we think that while he holds no advantage in poundage, the fact that a man can now take the mount will be a lot in his favour.

Black Gown will find the distance a little beyond him in this company, and Roman Fiddle, the Durdans Handicap winner, looks more attractive, as in addition to fine speed and stamina, he possesses the faculty for racing under heavy burdens. He looks a real good outsider.

Evander has been disappointing so far this season, but sound excuses exist to account for his failures. The City and Suburban course did not suit him at all, and in the Jubilee he was hopelessly left at the start. That he is a real good colt over this distance is certain, and reports are very favourable as to his well-being at the present time. He may want a lot of beating.

Will Somers is reported as fancied for this, and palpably, if he is appreciably in front of Montserrat at the weights, he must hold a sound chance. Montserrat ran really well in the Royal Hunt Cup, and was coming through his field rapidly at the finish. Since then he has run third for the Irish Derby. We understand, however, that he makes way for his stable companion here. That in itself is a pointer, but Will Somers holds claims that entitle him to real respect on his own account.

Last season he gave Tetrabbazia 3lb. and beat her over a mile. If we could only persuade ourselves that the Tetrabbazia of last season was approximately the Tetrabbazia of this year, who would look further?

For his second to Humpty Dumpty for the Doveridge Handicap at Derby, Will Somers is now allowed 4lb. for a length and a half defeat, while Varzy, who ran third, now actually concedes 2lb. to the King's horse in place of receiving 10lb. His easy victory at Leicester also brings Will Somers well into focus, and he will want beating.

Stratford has been referred to. He will make a tremendous bid for the race, and should, at least, beat his Ascot opponents. Another of his age that has been coming on steadily since the beginning of the season is Tornovo, and this colt is sure to run well, even if not quite good enough to win. His five ventures this season have resulted in two successes. In the first place he beat His Excellency a head for the Knowsley Stakes at Liverpool, while, on One Thousand Guineas' day, he very easily conceded 4lb. to Picardy for the Brinkley Welter Handicap (1 m.) at Newmarket. His failures were when in receipt of 25lb. from Roman Fiddle in the Lingfield Park Spring Stakes (1 m.), the latter beat him three parts of a length; when trying to concede 17lb. to Doctor Quill in the Spring Stakes (1¼ m.), at Newmarket, and when unplaced to Royal Lancer for the Royal Windsor Handicap (1¼ m.), in which race he was trying to concede the winner 9lb. Royal Lancer is a real good colt, and this lapse was no disgrace. Our information is that Fornovo is now in magnificent trim, and is very much fancied. He certainly should not be made a loser. The stable is dead in form, and not likely to overrate their chances.

Irish Belfry is a rapidly improving filly that may be a real danger with 7st. 9lb. She won her last race, and one thing certain with her is that she will finish the distance right out to the last yard.

We take Crubenmore, Evander, Roman Fiddle, Will Somers, Stratford, and Fornovo to beat the rest, and shall stand on

WILL SOMERS

as a sound each-way investment. The dangers we take to be Evander and Stratford.

Selections.

On Wednesday, in addition to WILL SOMERS each way for the Duke of Cambridge Handicap, BELLCHASE COLT is worth backing for the Plantation Stakes (Div. II.) and at Carlisle Antranik and RADIACY will fight out the Blackhall Handicap.

On Thursday the Princess of Wales' Stakes will bring some very useful ones in opposition, but past running points strongly to BLANDFORD as the winner. This is a real good one. In the Two Y.O. Selling Plate GREAT LAW holds a sound chance. At Carlisle, for the Dumfries Plate, it will take something very smart to beat FINNARTS BAY.

On Friday THE CARPENTER will want beating for the Melton Welter Handicap, and CHARMEUSE is considerably fancied for the Princess' Plate, the danger being Azimuth.

On Saturday, at Alexandra Park, the London Cup will bring out a good field, and those who back ROYAL ALARM should get a good run for their money, while PERFECT SAILOR is expected to take the Maiden Three Y.O. Plate.

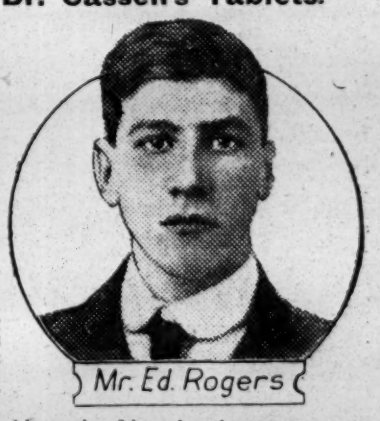
On Monday, at Nottingham, the Harrington Handicap lies between EVANDER, Royal Alarm and Bhuidhaonach, and we fancy them as placed, while on Tuesday CYLVIDA will want beating for the Newark Plate, the danger being Wee Mon.

Successful Cinema Novelty.

Something out of the ordinary has been presented at the Marlborough Theatre, Holloway, this week, where the management have provided their audience with a welcome innovation in the form of an "Advance Prologue," lavishly staged and on a scale hitherto unknown in this country. The subject of the prologue, which provides a very desirable break to the cinema programme, is an excerpt from "Passion Fruit," which features the famous Doraldina. A fragment of this vibrant story is interpreted by a number of talented artists, including the well-known dancers Joan Goode and George Morley, who appear in a gorgeous South Sea Island setting, in which a wonderful effect is achieved of the principal characters, after the climax, appearing to walk off in the far distance. This clever optical illusion is the conception of Mr. Leon Pollock, the producer, whose services have been retained to present such episodes continuously at this and other cinema theatres on the same circuit. His next prologue at this theatre will be "The Old Curiosity Shop."

Indigestion and Flatulence

Suffered Seven Years without finding Relief. Speedily Cured by Dr. Cassell's Tablets.


Mr. Ed. Rogers

Mr. Edward Rogers, Central Homes, Pontypridd, South Wales, says:—"For the sake of others I would like to say what a splendid medicine Dr. Cassell's Tablets are. For six or seven years I suffered acutely from indigestion and could get no relief, despite the many preparations I tried. After whatever food I took I suffered to such an extent that I was really afraid to eat anything. Flatulence, too, troubled me, and I had frequent headaches. The worst of all was that I could not sleep at nights, and tossed restlessly about, only to find myself utterly done up in the morning. What with pain and lack of rest, I had no strength or energy in me.

"All sorts of things were recommended to me, but without my getting any lasting relief. I had gone on like this for months when I tried Dr. Cassell's Tablets. Almost from the first dose I felt an improvement. The pain after food ceased, I slept better and rapidly gained strength and energy. Now I can eat anything without fear and feel better than I have done for years.

Dr. Cassell's Tablets

Home Price, 3/-

1/3 the smaller size.

Sold by Chemists in all parts of the world.

Ask for Dr. Cassell's Tablets and refuse substitutes.

The Universal Home Remedy for:—

Nervous Breakdown, Anæmia, Neuritis, Palpitation, Indigestion, Kidney Weakness, Sleeplessness, Children's Weakness, Neurasthenia, Wasting

Specially valuable for Nursing Mothers and during the Critical Periods of Life.

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Dr. Cassell's Tablets are manufactured under the supervision of skilled chemists in the most perfectly equipped laboratory of its kind in the Empire, by

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ON THE ROAD.

PLAYS.

ABBOTT (E.R.) REP. CO.—June 26, Hippo., Winsford.
* AFGAR.—June 26, Hippo., Margate; July 3, T.R., Bognor (3), T.R., Worthing (3).
* BELLE OF NEW YORK.—June 26, New, Oxford; July 3, Hip., Margate.
* BIRMINGHAM REPERTORY THEATRE CO.—June 26, Princes, Bristol.
* BROKEN MELODY, THE.—June 26, Metropole, Bootle;
* BROWN SUGAR (MAINWARING-DUNSTAN).—June 26, Aq., Yarmouth; July 3, Marina, Lowestoft.
* BROWN SUGAR (LOUIS WALLS AND HENSON).—July 3, T. R., Bournemouth.
* BULL-DOG DRUMMOND.—July 3, Hippo., Lewisham.
BUTTERFLY ON THE WHEEL.—June 26, Lyceum, Edinburgh.
* CARL ROSA OPERA CO.—June 26, King's, Hammersmith, W.
CIRCUS QUEEN.—June 26, Hippo., Woolwich.
* DADDY LONGLEGS.—June 26, Olympia, Shoreditch.
DEANE (HAMILTON) CO.—June 26, Grand, Derby; July 3, Grand, Derby.
* DENVILLE (ALFRED) REP. CO. (WHITE).—Victoria, Burnley.
* DENVILLE REP. CO. (ALFRED) (PINK).—Hippo., Burslem.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
* DENVILLE REP. CO. (BROWN).—Hippo., Wallasey.
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* DENVILLE REP. CO. (RED).—Court, Wigan.
* DENVILLE REP. CO. (YELLOW).—Pavilion, Chorley.
DORAN (CHARLES) SHAKESPEAREAN CO.—June 26, Pleasure Gardens, Folkestone.
* D'OYLY CARTE OPERA CO.—June 26, P.O.W., Birmingham.
EASTERN LOVE.—June 26, Palace, Blackburn.
EDGE OF BEYOND.—July 3, Olympia, Shoreditch.
ELIZA COMES TO STAY (JACK ESMOND'S).—June 26, O.H., Scarborough; July 3, O.H., Harrogate (3), O.H., Buxton (3).
FOXWELL REP. CO.—June 26, Grand, Halifax.
* FRENCH LEAVE.—June 26, Grand, Blackpool.
GOLDEN DAWN, THE.—June 26, T.R., Birmingham.
HARD TIMES.—June 26, Empire, Gateshead.
* HUNKY DORY.—June 26, Hippo., Richmond; July 3, T.R., Plymouth.
IRISH MAID, AN.—June 26, Palace, East Ham.
IRISH PLAYERS, THE.—June 26, Palace, Tynemouth; July 3, Spa, Whitby.
* JEFFERSONS THE.—June 26 Pall., Llandudno;
* JOYOUS ADVENTURES OF ARISTIDE PUJOL.—June 26, Opera House, Blackpool.
* LAWRENCE (LEONARD) REP. CO.—June 26, T.R., Loughborough; July 3, Palace, Clacton-on-Sea.
* LITTLE BABETTE (CARLTON FREDERICKS).—June 26, Exmouth.
* LITTLE BIDDY O'FARRELL.—June 26, King's, Manchester.
* LITTLE BIT OF FLUFF.—June 26, Brighton; July 3, Hip., Poplar.
* MACDONA PLAYERS, THE.—July 3, P. O. W., Birmingham.
MARSH (ALEX.) SHAKESPEAREAN CO.—June 26, T.R., Huddersfield.
MOTHER SHOULD TELL.—June 26, Grand, Swansea.
* MR. PIM PASSES BY (DUDLEY STUART).—June 26, West Pier, Brighton; July 3, T.R., Birmingham.
MRS. WINTERBOTHAM'S WOES.—July 3, P. G., Folkestone.
NIGHT CAP, THE.—June 26, Grand, Brighton; July 3, Royalty, Morecambe.
OLD BILL, M.P.—June 26, Palace, Manchester.
* O'MARA OPERA CO.—June 26, Gaiety, Dublin.
ON HIS MAJESTY'S SERVICE.—July 3, Hip., Liverpool.
* OTHER PEOPLE'S WORRIES.—June 26, O.H., Blackpool.
* PARTNERS THE.—June 26, Pall., Llandudno;
* PLAYTHING OF AN HOUR.—June 26, Hip., Poplar; July 3, Empire, Islington.
* QUALITY STREET (MACDONA).—June 26, T.R., Bournemouth; July 3, O.H., Blackpool.
RIDDING OPERA CO.—June 26, Col., Kettering; July 3, Emp., Glossop.
* ROYAL DIVORCE, THE.—June 26, O.H., Tunbridge Wells; July 3, Grand, Brighton.
SKIN GAME, THE.—June 26, Palace, Watford.
SOCIAL CONVENIENCE, A.—June 26, Royalty, Morecambe.
SPECKLED BAND, THE.—July 3, Empire, Penge.
* SWEET WILLIAM.—June 26, T.R., Worthing (3).

TATTERS.—June 26, Hip., Ashton-under-Lyne.
TERRY (FRED.) CO.—June 26, T. R., York.
* TRUMP CARD, THE.—June 26, Aq., Yarmouth.
* WALLACE (G. CARLTON) REP. CO.—June 26, T.R., Norwich.
* WEEK-END, A (W. W. ELLIS No. 1 CO.).—June 26, Tottenham; July 3, Tunbridge Wells.
WEEK-END.—June 26, Palace, Tottenham.
WHITE MAN, A.—June 26, Hip., Liverpool; July 3, Hip., Portsmouth.
YES! AUNTIE!—June 26, King's, Melton Mowbray.
* ZAZA.—June 26, Queen's, Leeds; July 3, Metropole, Bootle.

REVUES.

* ALL ABOARD.—June 26, T.R., Leeds; July 3, Hip., Hulme.
ALL IN ONE.—June 26, Palace, Hull; July 3, Hippo., Derby.
* BEHIND THE SCENES.—June 26, Tivoli, Hull; July 3, Pal., Newcastle.
BLUE-BIRDS.—June 26, Hip., Wolverhampton.
BOW WOW.—July 3, His Majesty's, Carlisle.
BRAN PIE.—June 26, Empire, Preston; July 3, Grand, Blackpool.
BUBBLE AND SQUEAK.—June 26, Palace, Huddersfield; July 3, Palace, Southampton.
* BUZZ ALONG.—June 26, T.R., Sunderland.
DAINTY ANKLES.—June 26, O.H., Burton.
DON'T WORRY.—June 26, City of Varieties, Leeds.
DOWN SOUTH.—June 26, Empire, Bristol.
EAST AND WEST.—June 26, Palace, Salford.
EASTERN LOVE.—June 26, Palace, Blackburn.
FANTASY, A.—June 26, Jubilee Hall, Weymouth.
FOOTLIGHT FROLICS.—June 26, Palace, Grimsby; July 3, Grand, Doncaster.
FROTH.—June 26, Empire, York.
FRIVOLITIES.—July 3, Hip., Wolverhampton.
* FUN-SHOP, THE.—June 26, New, Northampton; July 3, Hip., Norwich.
GAY OSTEND.—June 26, Hippo., Norwich.
* GO-AS-YOU-PLEASE.—June 26, Hip., Coventry.
HEADS OR TAILS.—June 26, Metropolitan; July 3, Palace, Tottenham.
HELLO! CHARLIE.—June 26, Empire, Woolwich.
* HIGH HEELS AND STOCKINGS.—June 26, Grand, Hull; July 3, Pavilion, Glasgow.
HOIST YER SLACKS!—June 26, Grand, Gravesend.
HONEYMOON LAND.—June 26, Hip., Bilston.
HOOCH AYE.—June 26, Hippo., Southampton; July 3, Col., Portsmouth.
HOW DO YOU DO?—June 26, Hip., Eastbourne.
* HULLO, AMERICA.—June 26, Hippo., Derby.
* IT.—June 26, Met., Manchester; July 3, Pal., Blackburn.
* JACK OF ALL TRADES.—June 26, Palace, Warrington; July 3, Palace, Halifax.
JINGLES.—June 26, Emp., Holborn.
JOY BELLS.—June 26, Palace, Oldham.
KINEMA KID, THE.—July 3, Granville, Walham Green.
LADS OF THE VILLAGE.—June 26, Pal., Walthamstow.
LARKS AND SPARKS.—June 26, New, Crewe.
* LEAGUE OF NOTIONS.—June 26, King's, Dundee; July 3, Hip., Newcastle.
LONDON TO BAGHDAD. — June 26, Court, Warrington; July 3, Hip., Manchester.
MANY HAPPY RETURNS.—June 26, Empire, Penge; July 3, Hip., Sheffield.
MINSTRELS OF 1922.—June 26, Hip., Lewisham.
MORE SPLASHES.—June 26, Hip., Wolverhampton.
MR. TOWER OF LONDON.—June 26, Palace, Halifax; July 3, Palace, Oldham.
* MUMMING BIRDS.—June 26, Prince's, Bradford.
NO LIMIT.—June 26, County, Bedford.
ODDS AND ENDS.—June 26, T.R., Barnstaple (3), Palace, Bridgwater (3).
OH! DOLLY.—June 26, Her Majesty's, Carlisle.
OH! I!—June 26, Osborne, Manchester.
OH! LAUGH.—June 26, Hippo., South Shields.
* O.K.—June 26, Huddersfield; July 3, St. Helens.
* PEDLAR'S PIE.—June 26, Hippo., Gloucester.
* PEEP-SHOW.—June 26, Empire, Nottingham.
* PINS AND NEEDLES.—June 26, Lewisham; July 3, Alhambra, Glasgow.
ROCKETS.—June 26, Empire, Finsbury Park.
ROSE-PETALS.—June 26, Palace, Lincoln.
ROYALE CIRCUS.—July 3, Hip., Southampton.
* SAMMY IN SOCIETY.—July 3, Prince's, Bradford.
* SCARLET-RUNNERS.—June 26, Palace, Ramsgate.
SHIP AHOY!—June 26, Hip., Rotherham.
SPANGLES.—June 26, Palace, Camberwell.
* SPLINTERS OF 1922.—July 3, Palace, Gloucester.
SUNBEAMS.—June 26, Palace, Chelsea.
SUNNY SPAIN.—June 26, T.R., Wolverhampton.
SUN SPOTS.—June 26, Emp., Bedford.
TAKE ALL.—June 26, Palace, Newcastle.
* TANGLES.—June 26, Hulme Hip., Manchester.
THERE YOU ARE, THEN!—June 26, Palace, Burnley; July 3, Palace, Huddersfield.
TIT-BITS.—June 26, Hip., Newcastle.
TRIP TO PARIS.—June 26, Coliseum, Portsmouth.
TROUBLES.—June 19, Hippo., Norwich.
TWIDDLEY BITS.—July 3, Palace, Burnley.
TWO HEADS, THE.—June 26, Pavilion, Leicester.
WEDDING BELL(E)S.—July 3, Jubilee Hall, Weymouth.
WHAT A DREAM!—June 26, Palace, Tewkesbury.
WHAT NEXT!—June 26, Emp., Kingston.
* 1922.—June 26, Hip., Southend; July 3, Hip., Brighton.

* Members of the Association of Touring Managers.

"THESPIS IN CHAINS."

Mr. Leadam Stanley has in his book, "Thespis in Chains," a narrative poem relating to the theatre (published by C. W. Daniel, Ltd., Graham House, Tudor-street, E.C.), chosen verse as the medium for attacking systems and practices which, in his opinion, "embitter and degrade the life and art of the British actor and actress." To quote the opening lines of the brief Introduction:—

"Of how Apollo and those Muses, who
O'er theatre art preside, to Albion flew
To scan her Stage, I sing."

The poem is divided into fourteen parts, each having a separate heading and dealing with a condition of things which the author regards as derogatory to the best interests of the profession of which he is himself a member. Whether Mr. Stanley's readers agree with him or not, in his poetic strictures on the theatre of to-day, they will at least concede that his iambics read smoothly, and that there is the quality of vigour in his lines.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Margaret Cooper—Wednesday, June 28.
E. Bracewell—Wednesday, June 28.
Charles Darrell—Thursday, June 29.
John Coates—Thursday, June 29.
Charles Bignell—Friday, June 30.
C. V. France—Friday, June 30.
T. McNaughton—Saturday, July 1.
Maud Elmore—Saturday, July 1.
Madge Titheradge—Sunday, July 2.
Haidee Gunn—Sunday, July 2.
Grace Arundale—Monday, July 3.
Harry Tate—Tuesday, July 4.

£3,000 Photo Competition.

Sir Wm. Orpen, George Robey, Mr. Selfridge, and Miss Phyllis Neilson-Terry will act as judges in the £3,000 All-British Photographic Competition, organised by British photographic manufacturers. They will be assisted by Dr. J. M. Bullock (Editor of the "Graphic") and Mr. W. L. F. Wastell (President of the Royal Photographic Society). The first competition closes on the 30th of this month, and the judging will take place immediately afterwards.

200th Performance of "Rockets."

The 200th performance of Harry Day's revue "Rockets," at the Palladium, took place last Friday afternoon.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made to this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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Allen, Mr. Max
Allison, Mr. Gordon
Alliston, Miss Jean
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Anderson, Miss Amy
Anderton & Rowland
Angelina, Mdlle. Alice
Anita, Lady
Arkell, Mr. A.
Arliss, Mr. George
Auber, Mr. Fred.
Aylwin, Miss Jean
Baker, Mr. Chris
Bale, Mr. Edie
Bandmaster, Imperial
Barber, Mr. H. H.
Barker, Mr. Granville
Barnard, Mr. Harry
Bartone, Mr. Victor
Bateman, Miss Alys
Bateman, Miss J.
Batley, Mr. Detroit
Begley, Mr. Horace
Bellby, Mr.
Beldon, Eric, Esq.
Belmore, Mr. Harry
Benson, Lady D.
Beringer, Miss Esme
Billing, Mr. Gilbert
Birchland, Mr. Jack
Bloom, Miss Vera
Boland, Mr. William
Bordessa, Mr. P.
Bostock, Mr. Charles
Bostock, Mrs.
Bottom, Mrs. L.
Bradbury, Miss D.
Bramgar, Mr. Frank
Brewster, Miss Kitty
Briar, Miss Peggy
Brown, Mr. A.
Brown, Mr. Arthur H.
Burge, Mr. Arthur
Burge, Mr. Monkey
Burton, Percy, Esq.
Byron, Miss Maggie
Cady, Mr. Fred. W.
Caldicott, Mr. T. H.
Caldwell, Mr. Jack
Calton, Miss Shelley
Calvert, Capt.
Carlisle, Miss Alex.
Carlton, Mr. Stanley
Cavendish, Miss Jean
Cecil, Mr. J. J.
Chadwick, Mr. Cyril
Chart, Mr. H. Nye
Chichester, Mr. Harold
Clark, Mr. Dane
Clarkson, Mr. Sidney J.
Clay, Mr. Spencer
Clayton Mr. C. F.
Cleveland, Mr. Stuart
Clewlow, Mr. Frank
Clifton, Mr. Arthur
Cole, Mr. Lionel
Collier, Miss C.
Connor, Mr. Fred
Coombes, Miss Muriel
Corri, Mr. Frank
Cowell, Mr. Clarence
Coyne, Mr. Joseph
Craven, Mr. F. A.
Crawford, Miss Alice
Crawford, Mr. Chas.
Cregan, Mr. J.
Croft, Miss Annie
Cutler, Miss Kate
Daly, Miss Barnelia
Daly, Mr. Brian
Dan & Fitzgerald, Messrs.
Daunt, Mr. W.
Davies, Mr. W. H. J.
Davies, Mrs. Harry
Davies, Mr. C. F.
Dawson, Miss Madge
De Carmo, Mr. Dick
Delaney, Miss Nora
Delevante, Mr. H. C.
Delevante, Mrs. E. M.
De Losse, Mr. Cole
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Duncan, Madame Isadore
Duncan, Mr. William D.
Dunn, Mr. Finlay
Edmunds, Mr. E. V.
Egerton, Miniature Marie
Elliott, Miss Beth
Ellys, Miss E.
Elsie, Miss Lily
Elworthy, Mr. W. T.
Enright, Mr. Frank
Eric, Mr. Fred
Esmond, Miss Maude
Fairbrother, Miss S.
Falconbridge, Mr. A. F.
Fasola, Mr. Gustave
Fawn, Miss Harriet
Fell, Mr. Arthur
Fink, Miss Edith
Finlay, Mr. Charles E.
Finlay, Mr. Gordon
Forbes, Miss Dolly
Ford, Miss Gene
Foster, Mr. Edward
Foster, Mr. Flockton
Foster, Mr. Frank
Fournel, Monsieur Eug.
Fox, Mr. Reginald
France, Mr. W.
French, Mr. G.
Frewin, Mr. Harrison
Fuji, Mr.
Fuller, Mr. Leslie
Fyatt, Miss
Gardner, Miss Kitty
Garti, Syd
Gastor, Mr. R. C.
George, Mr. A. E.
Gerome, Mr. C. B.
Gilmore, Walter, Esq.
Ginner, Miss Ruby
Glenny, Mr. Charles
Glyder, Miss Hilda
Good, Miss Ethel
Goodwins, Mr. W. E.
Gomey, Mr.
Grace, Miss C. A.
Graeme, Miss Kirsteen
Grantham, Miss Betty
Gray, Mr. C. H.
Green, Miss Mabel
Greet, Ben, Players
Gregory, Mr. George
Groves, Miss Florrie
Gurney, Mr. Edwin
Gurney, Mr. George
Gwyn, Mr. Bryn
Hall, Mr George
Hamilton, Miss Rosie
Harbead, Mrs. E.
Hargreaves, Mr. A.
Hargreaves, William, Esq.
Harker, Miss Daisy
Harman, Mr. Lindsay
Harmony Four
Harris, Mrs. Grace
Hartley, Miss Eileen
Harvey, Miss Marie
Harvey, Miss T.
Hast, Mr. E. F.
Hast, Mr. W.
Haston, Mr. A.
Hatton, Mr. Finch C.
Hawe, Mr. Jimmie
Hawkins, Miss Iris
Hay, Miss Gladys Dillon
Hay, Mr. Ian
Hayden, Mr. Percy
Hayes, Mr. Milton
Healey, Mr. Ted
Heath, Miss Rosie
Herman, Mr. George
Hewitt, Mrs. Gordon
Hill, Miss Evelyn E.
Hillgist, Miss M.
Hilliard, Mr. H. L.
Hinton, Mr. J. Cook
Hoffe, Mr. Monckton
Hoffmann, F. E.
Holden & Graham
Hollis, Mr. Bert
Holman, Mr. Sydney
Hope, Miss Jess
Hopson, Miss Violet
Houp-La, Mr. Richard
Hudson, Miss
Hudson, Miss Elgar
Hudson, Miss O.
Hughes, Miss Beatrice
Hugossett, Mr.
Hunter, Mr. G. W.
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Llewellyn, Miss Beatrice
Lloyd, Miss Violet
Lochner, Mr. Lennox
Lona, Mme. Adlon
Lundy, Mr. H.
Macready, Mr. W.
Magley, Miss Irene
Maire Miniature, Miss
Marefield, Mr. John
Marks, Mr. Stanley
Mason, Mrs.
Maxwell, Mr. Terence
Maynard, Miss Dolly
Maynard, Mr. Percy
Mayne, Mr. N. Thorpe
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McAudle, Mr. J. F.
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McPhee, Professor
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Rothery, Mrs. Fred
Russell, Miss Betty
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St. Ives, Miss Ivy
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Sandro Vio
Saxby, Mr. Walter
Shilling, Miss
Shirley, Mr. Arthur
Smith, Mr. Norris
Smithson, Miss Georgina
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Whyte, Mr. Carl
Wighton, Mr. Ernest
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Willard, James
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William, Mr. G.
Wilson, Mr. Joseph
Winfield, Miss E. F.
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Yates, Gretchen
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BIRMINGHAM INTERNATIONAL EXHIBITION.

Business and Festivities Combined.

The second largest city in England, with a population of nearly one million, proposes to hold next year an International Exhibition, at which will be represented the arts, sciences, industries, and commerce of various nations.

The grounds acquired for the purposes of the exhibition comprise some 72 acres, and are surrounded by wooded pasture. They are situated at Edgbaston, and the London and North-Western Railway and Edgbaston Electric Trams practically pass the entrance gates.

Spacious halls for various groups will be erected in the exhibition grounds, and these halls will also be used for numerous contemplated festivities.

A large winter hall will also be constructed, in which every facility will be given for the holding of the many yearly exhibitions so long connected with the City of Birmingham.

In addition a pavilion will be dedicated exclusively to the precious metal industry of Birmingham.

The music-loving public will be well catered for, and it is intended to secure the services of some of the best-known British and foreign brass bands, military bands, and orchestras.

The exhibition grounds will be brilliantly illuminated, and contain a large recreation and amusement park, with scenic railway, water chute, and the many new devices for ensuring public amusement.

A large stadium and sports ground will be a feature of the exhibition, and it is recognised that a centre of reunion of this nature will fill a long-felt want in the Midlands.

Within the grounds also will be found the Welcome Club House, and under the patronage of the Executive Committee a commercial bureau will be constructed in the grounds. The Rt. Hon. Viscount Templeton, J.P., D.L., is chairman of the Organising Committee.

Spaces, amusements, and catering rights are now to let, and all applications should be made to the London office of the Organising Committee of the Exhibition, 33, Cavendish-square, W.

"Day" in London.

No fewer than four Harry Day revues are being played in London this week, "Rockets" at the Palladium, "Spangles" at Camberwell Palace, "Jingles" at Holborn Empire, and No. 1 touring company of "Rockets" at Finsbury Park Empire.

REPERTORY PLAYS.

The series of one-act repertory plays published by Gowans and Gray, Ltd., London and Glasgow, include "Luck of War," by Gwen John, and "The Pie in the Oven," by J. J. Bell, author of "Wee Macgregor." The first-mentioned, which was produced at the Kingsway Theatre on May 13, 1917, is based on an incident of the war, a woman, having reason to believe her soldier husband is dead, marrying another man, who, with his supposed wife, is placed in an awkward position by the return of the real husband, who naturally remains the master of the situation. In "The Pie in the Oven," produced at the T.R., Bury, Lancs, on Nov. 10, 1913, a humorous idea is cleverly worked out, a hungry man, awaiting the declaration of a shy, nervous prospective son-in-law, while the savoury pie remains in the oven until the momentous question is settled.

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"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*
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—*Henry VI., Act ii, Scene iii.*

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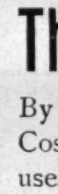
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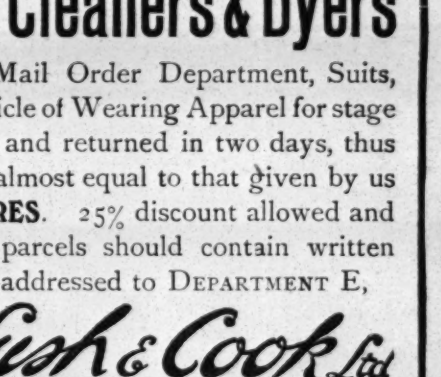
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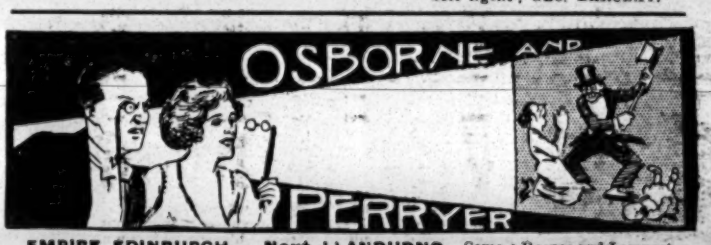

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Now then, Billy Caryll, enough of this cheap talk of yours. Let's get that Fight finished with, as this keeping down my weight isn't doing me a lot of good. Let's have some definite arrangements.

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Rehearsal at 12 noon for:—
Masu, Jean Andrews, George Mozart, Dollie and Billie, The McCleans, Ernie Roma, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Syd Sydney, Mary Ann Clarke, Howard Rogers, Geaiks and Geaiks, Christopher and Columbus, Deguchi Troupe, Victoria Carmen, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Lucan and McShane, Rosa Dallow, Torino, Carmo, Ladd West, Olivette, Bioscope,

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Les Uniques, George Rymer, Marriott Edgar, Leslie Barker, Rosie Lloyd, Elsie Bower, Bioscope.

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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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C. B. Cochran's production, "Chuckles of 1922."

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Rehearsal at 12.15.
"Joy-Bells."

CHELSEA PALACE.
Rehearsal at 12.
Macdonald and Young present "Daddy Long-Legs."

SOUTH LONDON.
Rehearsal at 12.
Hilda Stewart and Co. in "The Cuckoo's Nest." The Anartos.
Les Brissons. Dan Leno, Jnr.
Rosie Reys Le Dair. Daly and Marr.
Victor Niblo and Birds.
Kilroy and Childers.

EAST HAM.
Rehearsal at 12.
W. S. Lyon presents "Sunbeams."

TOTTENHAM.
Rehearsal at 12.
Dalton, Norton and Wright present "Heads or Tails."

WALTHAMSTOW PALACE.
Rehearsal at 1.
"French Leave."

BRIXTON EMPRESS.
Rehearsal at 12
Dalshurast Productions present "The Lads of the Village."

WATFORD PALACE.
Rehearsal at 2.30.
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Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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To Josie Delaine.

You are proving the versatile artist you are. "Fancy me in low comedy," you say. Well, your audiences fancy you, as their hearty applause fully testifies. "Tickling Trout," "Mine, All Mine," and your "Saturday Night" number are all over Largs and the rest of Ayrshire as well.

Ocean Passengers Delighted.

Writing from Cape Town on May 16, Louis J. Seymour reports an interesting time on board the R.M.S. "Armadale Castle." Mr. Seymour tried out "Sit by the Window" at the concerts on board and found it an immense favourite. The band played the song for dancing, and everybody on board kept on singing it. We have only to add that Blackpool to-day is doing likewise.

To Ivy Proudfoot.

Your selection of "Drifting" for "All Put" revue has proved the big success you anticipated. You deserve all the numerous compliments paid you for your excellent handling of this attractive number.

DORRIE DOREEN.

This versatile soprano soubrette excels in light-comedy songs and dances, and her work is always of a high standard. Just now concert party work claims her particular attention, and in "Make Believe," "Crooning," "Missin' Mammy's Kissin'," and other Feldman songs she scores consistently. Miss Doreen has always favoured Feldmanism, and to-day she is more than ever convinced that it is the Light that shows the way to the Temple of Fame.

To the Vic Sisters.

You are due hearty congratulations for your fine work in "Mississippi" (great!) and "You've Got To Be Cute." We feel sure these numbers and "Bimini Bay" will go well with you at the London Alhambra next week.

Worth the Trouble.

Reg. Ewen, "the Happy-Go-Lucky Comedian," says he is going to a great deal of trouble in order to get "Backwards and Forwards" prepared for production, "but," he adds, "I do not consider any trouble too great for the production of a really good number." We entirely agree. Mr. Ewen concludes with a word of praise regarding "If It Wasn't For the Dear Old Seaside," which he reports as "big."

At the Villa Marina.

Felix Godin's splendid orchestra is delighting all lovers of good music—and they are numerous—who visit the Villa Marina in Douglas. Double and triple encores are regular in respect of the "popular" numbers with which Mr. Godin varies his programme, and "The Sheik," "Ma," "Moonlight," "Ain't We Got Fun?" "Mississippi," and "Bimini Bay" may be cited as notable examples.

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THE SHEIK

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A Dramatic Poem Set to a Masterpiece of Oriental Melody.

IMPORTANT.

Only a few special permits will be granted.

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FOOTLIGHT FLASHES.

To Kathleen Clifford.

A visitor to Port Soderick, Douglas, tells us you are a pleasure to hear in "Crooning," which you feature in Stewart C. Phipps' party. Congratulations!

More "Douglas Delight."

Here are a few particulars of the numbers worked by the excellent concert party on Douglas Head:—

"The Sheik."
"When Shall We Meet Again?"
Anthony Gordon.

"I'm Getting Better and Better."
"Well I Never."
Ernie French.

"Ma."
"Moonlight."
"Tin Soldier."
Rene Hamilton.

"Yearning."
"Dreamrose."
"Crooning."
"Smilin' Thro."
Edith Polan.

"Mine, All Mine."
"Dear Old Seaside."
May Phillips.

"Ain't We Got Fun?"
"Keep on Smiling."
Alec Meux.

FRED WALMSLEY.

The famous Lancashire comedian had a fine company in "The Tonics," now operating with great success on the Victoria Pier, Blackpool. "The Tonics" consist of seven first-class artists, and their material is also first-class. No less than fifteen Feldman numbers are being featured now, and others are being added.

Naturally, "The Tonics" are in high favour. We now add our word of appreciation to the general praise of Mr. Walmsley, "the man who knows his business and does it."

"Backwards and Forwards."
"Ain't Got Much Money."
"Carrie."
Uncle Eddie Walker.

No wonder they call it the "Isle of Feldman."

To Bert Edwards.

Glad to know that "Ma" is your biggest number. We feel sure your tour will prove a big success. You have got the goods, and your merry company know how to deliver them.

"Roaming."

The new song fox-trot has fairly captured Blackpool. It is already an established fact! We heard Elsie Prince putting it over at the Central Pier the other evening, and felt glad to be associated with such an outstanding success. Miss Prince sang "Ain't We Got Fun" also, and, of course, this big number lived up to its reputation.

To Marie Vilma.

It is nice to hear that you have found "Carissima" "a wonderful number," and that you intend to continue featuring it.

Feldmanism—The Hall Mark of Excellence.

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